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THE NEWS-MAGAZINE OF ART

SEVEN Times
the Circulation
of Any Weekly
or Semi-Monthly
American Art
Periodical



"CEREMONIAL DANCING FIGURE"

By Ma-Pe-Wi

In the Exposition of Indian Tribal Arts.
See Article on Page 32.

15th DECEMBER 1931

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OILS—Two Marines, signed E. Moran; "Holy Family," after Van Dyck; a painting attributed to William Dobson; a landscape attributed to Nicholas Berchem; a landscape attributed to Phillip Wouwerman.

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The Advertiser

The business concerns which advertise in the New York Times, in The Literary Digest and in the Saturday Evening Post do so without expectation of having the editor, because of their advertising, print "publicity" for their benefit. And yet it is almost the rule for art dealers advertising in art publications to expect reciprocation in the form of reproductions and "write-ups." Perhaps they are not to be blamed for this attitude, for certain art periodicals have made it almost a rule to exchange editorial favors for advertising or cash. Although the practice is under the ban of the Post Office Department, it persists nevertheless, as nearly the whole art world knows.

A few days ago THE ART DIGEST received a letter from an advertiser which said in part:

We are not advertising with you just to spend the money. We want a return value, and it was our idea that at times when we had exhibitions here which were of interest to the public you would run copy and photographs in your columns so that we would get the benefit of the resultant publicity. We have sent you photographs and we have sent you copy. No reproductions have been used, and the copy has been cut down to the most meagre paragraphs. I would be glad of a reply before we sign the contract.

The editor wrote a letter in which he said:

THE ART DIGEST will be glad to reproduce any work of art for you when sufficient news interest attaches to it to make it appeal to its readers. . . . Simply, the material is submitted to the editor, and he decides. Any other standard of selection would be dishonest to the readers of THE ART DIGEST, and it would soon forfeit its circulation. It would be reproducing works its editor inserted for commercial reasons, and leaving out works which he knew would appeal to its readers. . . . Our attitude has cost us much advertising—and I hope this won't be true in your case—but it has given us the biggest circulation by far of all American art periodicals.

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and not despite of the fact that its hands are unsold. Its fairness and its cleanliness have given it a large and a universal circulation. Its advertising space is valuable because of that. Money spent in advertising in its columns is not thrown away, as it would be if expended in a publication whose circulation is only one-seventh as big, and whose readers cannot fail to know that much of its editorial content is "bought and paid for."

The Reader

On this page in the 1st December number the editor called attention to the plight of THE ART DIGEST as between the conservatives, some of whom believe the magazine has been turned over to modernism, and the modernists, some of whom complain that it is too much devoted to "old hat" attacks on progress—a position which, in good nature, he termed "between the Devil and the Deep Sea."

Since that was written a letter has come from a fairly well known artist, a modernist, saying he had grown lukewarm toward the magazine because it failed to do more to bring the struggling but worthy artist out of obscurity. The editor replied:

We cannot earn an increase in your good will by giving more attention, as you say, "to the struggling artist that is obscure because of non-conformity to popular opinion." If we did this (and personally I would like to) we would be dishonest with our readers, to whom we have sold THE ART DIGEST because it presents to them "without bias and without commercialism" the "art news and opinion of the world." Its editor cannot assume to pick, in his own judgment, that which is worthy. He can only print the news as he is able to gather it, and opinion as it is expressed. The importance of THE ART DIGEST to the art world lies in the fact that it honestly disseminates the whole news and opinion of art, thereby, without any doubt, increasing art understanding and art appreciation in America.

It is not THE ART DIGEST's business to discover artists and bring them to the fore. Its function is to give its readers news and opinion in the field of art, just as it is the function of The Literary Digest and the news-magazine Time to give their readers the news and opinion of current events. It has always been its pleasure, however, to give full space to any movement or any event that tended to afford obscure artists a chance to win recognition.

Enterprise

On the very first day of Signor Grandi's stay at Washington portraits of him were started by Ernst Durig, Swiss sculptor, and Rodolphe Kiss, Austrian painter. The newspapers duly announced the fact. Impressed Americans undoubtedly will give these two European artists several portrait commissions. It won't matter if able native artists meanwhile are evicted from their studios. They will deserve it, for not knowing how to play the game.

Sandzen's "Challenge"

The art of Birger Sandzen, which is being shown at the Detroit Institute of Art, is a challenge to all those who are tired of living, according to Florence Davis of the Detroit News. "For there is nothing weary about Sandzen," she writes. "He is all force and vigor and brave assurance. To him, nature is seldom mellow, sleepy or sentimental, but always full of drama, color and power."

Speaking recently on painting and color, Sandzen said: "Painting is mainly color expression, although other elements are necessary, such as form and composition. A painting done according to the laws of black and white with an additional touch of color is not a real painting. A painting is, from the beginning, felt and planned in color. Color in painting is what the voice is in singing."



"Landscape" by William Shayer

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No. 6

"Living Art" of Europe and America Is Shown in Philadelphia



"Young Girl with Mandolin," Andre Derain.



"Mother and Child," Kenneth Hayes Miller.



"Mrs. Edgar Scott, Jr.," Augustus John.

Royal Cortissoz of the New York *Herald Tribune* recently made the interesting speculation "as to whether the present season will not turn out to have marked the breaking point in the subjection of New York to that modernistic infatuation which has done so much harm to taste." According to this critic, the designation "New York" was used advisedly, for "its weakness in this matter is far from being widespread in the United States."

Acting almost as a commentary on this statement, the Pennsylvania Museum in Philadelphia has opened an exhibition of "Living Art," heralded as a showing of "characteristic painting and sculpture of our time." The collection, which will be on view until Jan. 1, comprises the work of 81 painters and 13 sculptors, half of them American and the others of various foreign schools, particularly French, English and German. The dominating idea behind the exhibition was to show America's relation to Europe in contemporary art, and to what extent painting in America is succeeding in forming an idiom of its own.

According to the Philadelphia critics, who devoted generous space to the exhibition, the Americans more than hold their own. Dorothy Grafly of the *Public Ledger*: "In technique, one must admit at the outset, it would be difficult to sort the contributors in national heaps, but there are certain traits of viewpoint, certain indications of feeling that, one fancies, cling to the American brush. When he paints well the American goes at it as if it were a business. He does it thoroughly. Even when he is imaginative he so projects the figment of his imagination that it acquires realism. There is in his work a veritable tyranny of the objective. Fearing that he may not make himself understood, he almost paints a signpost in the middle of his canvas. What he lacks in

mystery, however, he gains in directness. There is power in his work, power not yet fully realized.

"So long has contemporary American art struggled against misunderstanding that one cannot wonder at its thirst for the communicable. But there are other reasons. We live by pressing a button here, and pulling a lever there. Our artists are sensitive to our mechanistic basis, and being more objectively inclined than their European fellows, they give us stark impressions of factories, metallic civilization, drab city alleys, massive Western adobes, and such humans as people the setting.

"But we are very calm about it all. Even in a European's abstraction there is electric tension, a sense of the sudden and unexpected in what is carefully studied. The Germans have large slices of tragedy roughed out in paint. Perhaps today they may lay better

A Cézanne for Worcester

Cézanne's "The Card Player" has been purchased by the Worcester Art Museum from the Marie Harriman Gallery in New York, according to an announcement made by Francis Henry Taylor, director. This is one of the few Cézannes purchased by an American museum from museum funds.

Larger versions of this subject, which Cézanne painted during the years 1890-1893, are in the Louvre and in the Barnes Foundation at Merion, Pennsylvania.

Indiana Art at 1933 Fair

Indiana claims to be the only state so far which has planned an art exhibition as part of its display at the Chicago world's fair in 1933. The paintings will be selected by means of preliminary exhibitions in various Indiana cities.

claim to nationality in art than any other western country. They are as direct as the Americans, but their emotions dominate their art.

"Paint and pattern are still the modern gods, but they are slipping. There is the breath of dawning freedom, of emancipation from the tyranny of the new no less than the tyranny of the old. And it is, perhaps, in the work of Americans that one senses this change. Except for those who still create in the French image, the American painter is beginning to find his footing. There is in the spirit of his art a firmness, a quietude and repose, a quality of reflection as opposed to European tangents of emotion. Is it because our native artists do not feel so deeply, or is it because they feel too deeply to wear their reactions on their sleeves? Are they objective because they yield more to the visual than to the emotional stimulus? Or are they objective because they cling to the soil of reason in a reeling world? Their art is not the statement of fact that continues to issue from English sources. It does not fear to grapple with reality that strikes behind the scenes, but it chooses to create its themes on a basis of the plausible."

R. Sturgis Ingersoll, a member of the exhibition committee, wrote in the catalogue: "We all have a natural tendency to attack that which we don't understand. The new demands exertion. The new in politics, literature, music or painting is never a lazy man's delight. We protect our own self-esteem by attacking that which is new, that which is misunderstood. For many years XXth century painting bore the burden of a vicious attack. It was perhaps good for the movement, perhaps bad—I do not know. In any event the attack is a thing of the past. The movement, Modern Painting, has arrived."

Minneapolis Buys a Third Benjamin West



"*The Drummond Family*" (1776), by Benjamin West (1738-1820).

Benjamin West's "The Drummond Family," painted in 1776 and considered one of the finest works from the hand of "the father of American painting," has been acquired by the Minneapolis Institute of Arts from Knoedler's, New York, through the Dunwoody Fund. The group shows three members of the family of Robert Hay Drummond, Archbishop of York, West's friend and patron—a son, Peter Drummond, Lieutenant-Colonel in the British Army; his bride of a year; and his young brother, George, a clergyman who was lost at sea on his way to Ireland. The three are looking at a portrait of their father, painted by Sir Joshua Reynolds in 1764. The original of this portrait within a portrait hangs in the City Art Museum of St. Louis, a gift of the late James F. Ballard.

Strong ties of mutual liking and admiration linked West and the Archbishop of York—a friendship which has been preserved through the medium of the many portraits the artist painted of the Drummond family. When the little known American painter arrived in London after his sojourn in Rome, one of his first friends was Robert Hay Drummond, who presented him to the King and later attempted to raise an annuity for him by subscription. The Archbishop remained his staunch friend until his death in 1776, the year West painted "The Drummond Family."

The Age of Charles II

The Duke of Westminster has lent his house in Grosvenor-place, London, for a loan exhibition depicting the age of Charles II, to be held January to March. A number of individuals have promised to lend exhibits, as well as the Wren society, the Society of Friends, several Oxford colleges, the Royal Society and the Admiralty.

The show will present King Charles and his court, the campaign of Worcester, portraits of eminent people, architecture, engraving, furniture, goldsmiths' work and pottery of the reign, William Penn, Mr. Pepys and his Diary.

Said the Institute's *Bulletin*: "It is in the name of belated justice, perhaps, that the portraits of the first American-born painter, who achieved fame and fortune but who never returned to his native land, should have come to this country to be owned by American Museums. Although West belonged to the Colonies and London, he was the father of American painting, for in his studio Gilbert Stuart, John Trumbull, Charles Willson Peale, Samuel F. B. Morse and even Robert Fulton learned the rudiments of their art. As West belonged to the high traditions of the British school, being among the first members of the Royal Academy and its second president, he gave to them the fine inspiration which carried them beyond their own accomplishments, and the training which is apparent in their work and which marks them as painters of the very first rank in the history of American art."

Besides "The Drummond Family," the Minneapolis Institute possesses two other works by West—a portrait of "Lady Diana Mary Baker" and a sketch for one of his heroic canvases inspired by the episodes of the Apocryphal Books. More and more America is honoring the memory of her first master. Last Spring saw the establishment of the Benjamin West Memorial Museum at Swarthmore where West was born in 1738.

Art Club for Denver Women

The latest development in the movement "to popularize art and make it an adjunct to common life throughout the community" is the formation of the first "Woman's Art Club," founded with 80 members and affiliated with the National Association of Business Men's Art Clubs. To Denver, Colorado, goes the honor of being the first to have such a club.

The first Business Men's Art Club was started in Chicago in 1920. Elbert G. Drew was the founder. The idea has become so popular that there are now similar clubs in at least ten of the larger cities.

A New Home

The Museum of Modern Art will move into a new home on May 1, if the plans just announced by A. Conger Goodyear, the president, go through. The trustees hope to move from the present inadequate quarters in the Heckscher Building to a five story limestone private residence at 11 West 53rd Street, "if subscriptions can be secured sufficient in amount to satisfy the budget adopted by the trustees."

The house has a frontage of approximately 60 feet on the street and runs back half way through the block to the home of Mr. and Mrs. John D. Rockefeller, Jr., an official of the museum.

Since its founding three years ago, the museum has occupied half of the twelfth floor of the Heckscher Building, quarters which it has long ago outgrown. A change became imperative when the late Lizzie Bliss bequeathed to the museum the major portion of her collection of modern art, with the proviso that the institution acquire permanent quarters within the next three years. The lease on the present galleries expires on May 1. When the necessary alterations are made in the 11 West 53rd street building, Mr. Goodyear states, there will be space available for loan exhibitions, rooms for the permanent collection, a library, a small auditorium and executive offices.

Mr. Goodyear said in his statement: "The experimental stage of the museum ends with the present season. To justify its continued existence the museum must have quarters more permanent and better suited to its use than it has at present. Ultimately an adequate endowment is equally essential, but, with the large demands now made for emergency relief, it has been thought advisable to postpone any appeal for a considerable amount."

Portraits of Youth

An exhibition of portraits of young people by contemporary artists will be held under the auspices of the College Art Association, for the benefit of the Children's Aid Society's Foster Home Department, at the Dudensing Galleries, New York, from Dec. 21 to Jan. 10. The galleries have been offered without charge by Messrs. Leroy and Richard Dudensing. A number of the artists contributing will donate part of the proceeds of any sale, and the MacMillan Company has offered Christmas art books to be sold. The admission fee will be 25 cents for adults, 10 cents for children.

Among the works to be exhibited will be "Portrait of Maud Cabot," by Ernest Fiene; "Anne" by Emil Holzhauser and "Anne," the same model, by Leon Kroll; and "The Artist's Daughter" by Otto Dix. Other artists will be Karfine, Gromaire, Simkovich, Mangravie, Ebiche, Taubes, Blanch, Kantor, Pausier, Charlot, Poor, Pascin, Nura, Laurent, Corbino and Salemme.

A Decorative Arts Service

The growing importance of pictures, sculpture and decorative pieces in interior decoration has prompted the Brownell-Lamberton Galleries, New York, to inaugurate a decorative resources service for architects and decorators. Folders containing photographs of paintings, sculptures and art objects in groupings have been sent to prominent architects and decorators, to be used for reference.

The Cat in All Ages and in All Moods Is Depicted in Show



"Corn with Flowers," by Foujita. Lent by Reinhart Galleries.



Plaster Model of Cat by Steinlen. Arleigh Collection.



"Cats and Peonies." Chinese, Early Ming Period. Lent by Dr. Arnold Genthe.

Nearly every great artist has at some time turned his talent to the interpretation of the cat. For centuries the cat has been one of the eternal themes in art, expressed in every medium in practically every country. "The Cat and Its Artistic Interpretation," a subject exhibition, is being held at the Maurel Gallery, New York, until Jan. 1, comprising more than 600 items—paintings, sculpture, prints and carvings—all pointing to the feline's importance as a model, difficult to pose as she may be.

In assembling the show, the gallery obtained loans from many private collectors, museums and dealers, bringing together a remark-

ably comprehensive collection. Every conceivable medium of artistic expression, from minute carvings in jade to large canvases, are included: Rembrandt's "Holy Family With a Cat"; Whistler's lithograph, "The Good Show"; an anonymous German XVth century engraving, said to be the first graphic expression of the cat; examples by the Persians, ancient Chinese, old English masters, the French school, and the moderns; Currier & Ives prints. The Phoebe Arleigh collection of cat subjects, some 300 items, is being shown publicly for the first time. A feature of the Arleigh collection is a plaster model of a cat by Steinlen, the last work by that artist, purchased by the collector from his mistress.

The foreword of the catalogue says: "The anonymous masters of ancient Egypt, the mysterious priest-artists of unfathomable China, the prodigious chiselers of Japan, the sumptuous artist-princes of the Italian renaissance, the magicians of the French XVIIIth century, the naive pioneers of the American renaissance, have all translated with devotion the inexplicable charm of the 'Tiger in the House'.

"Dürer, Rembrandt, Velasquez, Veronese, Watteau, Fragonard, Gainsborough, Manet, Renoir, Barye, Whistler, Steinlen, when fatigued by the difficulties of their major oeuvres, have depicted with joy, for their own pleasure, the cat in all of its moods."

36,798 See Show

At the Matisse exhibition, which closed at the Museum of Modern Art on Dec. 6, the total attendance was 36,798. This evidence of public interest was commented on by the director, Alfred H. Barr, Jr., who stated that not since the exhibition entitled "Painting in Paris," in January, 1930, which was attended by 58,575, had so much enthusiasm been aroused by the museum's shows. The Corot-Daumier show, held last Fall, had an attendance of 29,349.

An exhibition of the works of Diego Rivera will open on December 23 and continue through Jan. 31. Then as a departure from painting and sculpture, the museum will present the latest developments internationally in architecture on Feb. 10. To this opening the president and trustees have invited President Hoover and the members of his Conference on Home Ownership and Home Building.

This exhibition, which will extend for six weeks in New York preliminary to a three-year tour of the principal cities of the United States, will comprise models by American and European architects and enlarged photographs of their executed work. Almost all the models have been designed and constructed especially for this exhibition, which has been in preparation since December, 1930, under the direction of Philip Johnson of Cleveland. A sec-

tion is devoted to the most recent solution of multiple dwelling problems.

This presentation of contemporary architectural accomplishments is intended to reveal to the public every new aspect in building which fits in with modern economics and life.

Shaw Is Pleased

Word comes from London that something American has pleased George Bernard Shaw.

He lent his presence to the opening of the exhibition of the paintings of Mary Tompkins, formerly of Athens, Ga., wife of the sculptor, Lawrence Tompkins, at the Leicester Galleries, London, and by noon of the first day five canvases were sold and several portrait commissions booked. She will have a New York exhibition next year.

Mr. and Mrs. Shaw were staying at the Tompkins villa on an island in Lake Maggiore when Mrs. Tompkins began painting. "She brought me a picture," Shaw is quoted as saying, "and was outraged when I didn't call it a masterpiece. I told her it was good, but she should study ten years and go to art classes every night. Instead, she went right to work, and this is the result. Very fine, indeed."

The work of this American woman, according to the *New York Times*, is mostly colorful flower studies and striking nudes, showing the influence of Gauguin, Van Gogh and Cézanne, "although it has an independence of its own."

A Rose Window

Charles J. Connick, internationally famous stained-glass artist, has been given the contract for a rose window in the Cathedral of Saint John the Divine in New York. This window, which is to be the gift of William Woodward, will be 40 feet in diameter. Believed to be the largest window in any cathedral in the world, it will cost \$80,000.

In the center the dominating figure will be that of Christ in glory surrounded by the symbols of the seven gifts of the spirit and by a choir of angels radiating from the center. Eight related pieces will be developed as symbols of the beatitudes and four petal units near the outer rim will be enriched with the figures of four evangelists.

The rose window has long been regarded as one of the most beautiful symbols in medieval Christian art. It has been immortalized in poetry by Dante, whose mystic "Rose of Paradise" may be called the spiritual image of the rose window.

Connick, who is the only stained glass artist to receive the Craftsmanship Medal awarded by the American Institute of Architects, has produced windows for the Church of Saint Vincent Ferrer and the Church of Saint Michael of New York and for the Princeton Chapel. He also completed windows in the Chapel of Saint Martin of Tours.

Albright's "Ida" Wins Chicago Gold Medal



"Into the World There Came a Soul Called Ida," by Ivan Le Lorraine Albright.

Ivan Le Lorraine Albright's "Into the World There Came a Soul Called Ida," one of the most written about of this Chicago artist's many arresting works, was awarded the gold medal at the annual exhibition of the Chicago Society of Artists, held in the Increase Robinson Galleries. Exhibited last year at the Art Institute of Chicago, the painting caused a commotion in art circles, and now "Ida" is again getting columns from the critics.

Other awards were: silver medal, Davenport Griffen, "Where Two or Three are Gathered Together;" bronze medal, Franklin Van Court, "Back Stage;" honorable mentions, Tunis Ponsen, "Stone Quarry," and Harold Schultz, "Wisconsin Landing." The jury: Daniel Catton Rich, Marguerite B. Williams, Davenport Griffen, Harold Schultz, Clara McGowan, Francis Chapin and Malvin Marr Albright, the sculptor brother of Ivan.

The show was one of the most successful that the Society has yet held, but Albright,

because of the power and peculiar technique of his work, as usual provided the element of controversy. Irwin St. John Tucker of the *Chicago Herald and Examiner*, writing of "Ida" several months ago, coined a new word in art criticism, "noumenon," in explaining why "Ida" has an effect upon one that is tremendous in its power to stir the feelings:

"The mystery of life dwells in the fact that the noumenon, the hidden meaning of a thing, is reflected in its phenomenon, that which we believe we understand. Only an individual with the soul of an artist has the insight to picture the noumenon in a given phenomenon, and here the artist interprets the noumenon as this soul which came into the world seeking expression through desires. Her desires, emotions and interests were but the tools of an indwelling spirit. The artist shows with a terrible vividness that these tools failed to cooperate with nature and her laws."

Pioneers of the Camera

Photographs by Atget and Nadar, two Frenchmen who rank with D. O. Hill and Alfred Stieglitz as pioneer masters of photography, are being shown at the Julien Levy Gallery until Jan. 11. Stieglitz and Atget created the "honest" photograph; Hill and Nadar the "psychological" portrait.

Nadar was born in 1820 and died in 1910. His series of celebrities photographed during the sixties and seventies contains many character studies, among them the erect, military figure of Delacroix and the sad, cruel and intellectual face of Baudelaire. The exhibition

also includes portraits of Corot, Daumier, Courbet, Manet, Flaubert, Georges Sand, Dumas, Zola, Sarah Bernhardt, Réjane, Liszt and Verdi.

When Nadar's life was drawing to a close, Atget was working in poverty to complete his photographic record of Paris. Having devoted half of his life to the camera, Atget left at his death more than 4,000 prints. Although more impersonal than the work of Nadar, his photographs probably form the most significant section of the exhibit.

THE ART DIGEST presents without bias the art news and opinion of the world.

12 Masterpieces

Lady Chamberlain, wife of Sir Austen Chamberlain, is trying to borrow at least 12 superlative works of art for the Chicago World's Fair in 1933, and thus fulfill the mandate intrusted to her by the exhibition authorities. She plans to visit six countries in Europe, hopes to obtain a world famous painting from each one.

"I think my first visit will be to Rome," she said according to the *New York Herald Tribune*. "I am hoping to obtain from Premier Mussolini the loan of a Raphael. My idea in commencing my quest in Italy is that there I can invoke a precedent in the exhibition of Italian art which I organized in London two years ago."

Later Lady Chamberlain intends to ask Holland for a great Van Dyke, Spain for a Velasquez and France for a Millet. Other countries to be asked for loans include Germany, Belgium and England. There is, however, a law in England forbidding the British Museum from loaning any painting abroad. Lady Chamberlain is of the belief that this law will be repealed in time for her to send a Gainsborough to Chicago. A movement for its repeal has been started because of the generosity of other nations in sending their art treasures to the great series of exhibitions that have been held in London.

The Art of Poland

The art of Poland, represented in an exhibition of contemporary prints and a collection of paintings and handicrafts, will be on view at the Albright Art Gallery, Buffalo, until Dec. 30. The prints show, sponsored by the National Gallery of Canada, Ottawa, includes 94 works. Collectors of Buffalo and vicinity have lent 58 paintings and many examples of handicraft.

Gordon B. Washburn, director of the gallery, writes in a foreword to the catalogue that, in accordance with her history of continuous fighting, Poland has developed a warrior's art, "an art of rich propaganda and intense nationalism." Her artists have shown martial triumphs, heroic portraits of liberators and scenes of political significance, and in the same vein have sought to immortalize the Polish scene. The contemporary style of painting derives from the peasant handicraft art, notable for its oriental brilliance of coloring. This art has existed for many hundreds of years longer than painting in Poland.

A Famous Illustrator

Illustrations by Boris Artzybasheff are being shown at the Ferargil Galleries through December. Artzybasheff, who arrived from Russia ten years ago, has become one of the foremost illustrators in this country. A descendant of the Polish patriot Kosciusko, he was born in the Ukraine, the son of Michael Artzybasheff, novelist and playwright. His arrival in America was accidental, as the ship on which he was working his way around the world changed its plan and instead of sailing for India and China, came to New York. After working at odd jobs, he sold several of his drawings to the *New York World*.

Last year Artzybasheff went to Morocco to do the illustrations for "Behind Moroccan Walls," by Constance Lily, and while he was there, he wrote and illustrated a book of his own for children called "Poor Shaydullah."

Orpen Did Not Die Rich

Sir William Orpen's estate, appraised in England, amounted to \$8,000.

Exhibition Presents a Cross Section of Southern California Art



"Nazarene," by W. E. Burke, Jr. Sculpture Prize.



"San Miguel, California," by Irene B. Boardman. Dealers' Prize.

The California Art Club's 22nd Annual exhibition of painting and sculpture, being held until Dec. 31 at the Los Angeles Museum, presents a cross section of the art activities of Southern California. It contains representative works by nearly all of the best known artists of the section. Consideration was given the efforts of the exponents of various schools and styles. Arthur Millier of the Los Angeles Times termed it "unquestionably the most eagerly awaited demonstration of work by the artists of Southern California."

The prizes are many: Mrs. Queen Walker Boardman sculpture prize, Harold Swartz, "Portrait of Richard Wallace;" Evelyn Dallzell Hatfield gold medal, Phillip L. Dike, "Third Class Carriage"; Paul Mabury prize,

Paul Starret Sample, "Sunday Morning;" Walter Harrison Fisher prize, Donna Shuster, "My Kitchen Table;" Art Club figure prize, Ruth Peabody, "Little Pig in New Mexico;" Art Club sculpture prize, W. E. Burke, Jr., "The Nazarene;" Dealers' prize (an award given jointly by the Matthews Paint Co., Duncan-Vail and Schwabacher-Frey, dealers in artists' materials), Irene B. Robinson, "San Miguel." The jury was composed of Eugene Maier-Kreig, Clarence Hinkle, Morgan Russell and Reginald Poland.

Mr. Millier referred to the awards as illustrating "why juries give prizes." The public is almost invariably puzzled by the selections made by artist-juries, according to Mr. Millier, and this show is no exception: "A jury of intelligent laymen, providing they are not well

up in all the latest quirks of art, will usually select as the best those pictures which by their subject and treatment look the most like nature. A jury of artists will be much more likely to choose those works in which the artist shows the most artifice, which word the dictionary defines as 'cunning craftsmanship.'

"The powerful jury composed solely of Old Father Time not infrequently chooses those works which fall in between these two groups—works in which the artifices employed are so subtle that they are scarcely noticed, and yet which do not resemble nature in an obvious manner. Nevertheless the artist is bound to be keenly interested in all the new wrinkles employed by other artists, while the layman—not being in on studio secrets—persists in liking hair that looks like hair."

Whitney Museum

The attendance at the Whitney Museum of American Art during the first two weeks that it was open to the public (not including the private reception) was 20,006.

The present exhibition will close Jan. 5, when the upper floors will be devoted to the museum's water colors, drawings and prints. From Feb. 4 to 28 an invitation exhibition of the American Society of Painters, Sculptors and Graves will be held. A number of invited exhibitors will be included. From March 2 to 26 the museum's collection of American primitive paintings will be shown. The first annual exhibition of new accessions will be held March 29 to April 26. Subsequently a Summer exhibition of the museum's collection will be held.

So many complimentary things have been written by the New York critics about the Whitney Museum that anything derogatory has piquancy. The severest criticism so far has come from Matthew Josephson in *The New Republic*. After declaring that the collection is "catholic and of enormous variety," he wrote:

"But what is wrong here? Why does the conviction grow, in spite of so much profusion and variety, that much better temporary groupings of American painters have been made in recent years than this permanent one? That one

is face to face only with the shreds of a national art?

"Here, on every side, are the rags and tags of recent movements, the transient mannerisms of painting. Here, too, are imitations of the flame-pink period of Renoir and the red or blue period of Picasso. The men of talent to whom one has looked confidently for an artistic revival are nearly all represented, but the best examples of their work are absent. A few, astonishingly few, important works are tucked away amid the square yards of mediocre canvases and the cubic feet of carvings. There is no unity of direction; or, if this exists, it lies in the emphasis by the museum on those painters of the American scene whose approach is most literary—men like Edward Hopper, Charles Burchfield and Thomas Benton. This type of work is diverting so long as the plastic decencies are observed. It must be recognized, however, that a struggle between two oranges may be just as important, in the eternal view of art, as a contest between two famous pugilists.

"Under the surface-confusion of programs, tendencies and counter-claims such as declare themselves in these rooms, one may detect after a time a battle going on between two camps. On the one hand there is the school of George Bellows and John Sloan, subjective and 'literary.' On the other hand there are the objectivists, the esthetes and intellectuals of art, such as Charles Demuth, Preston Dickinson,

Charles Sheeler and Niles Spencer. The one school is concerned with subject dominantly, the other with the abstract. To the latter, the Sloans and Bellowses are 'sloppy,' 'romantic,' 'dirty in color,' 'antiquated.' To the painters of prizefights and subway scenes, the esthetes and their architectural still lifes, their studied, sober arrangements of inorganic forms, are 'sterile,' 'constipated,' 'limited.' Here is a battle that will be fought to a finish; and it may be witnessed in the galleries of the new Whitney Museum, which are loud with discord. At present the 'abstract' painters, those who have aroused the greatest interest in their experiments, and appeared the more venturesome element among contemporary painters, are neither so well represented (by good examples) nor so well placed as their antagonists. Mrs. Whitney and her lieutenants still lean the other way....

"As for the Whitney Museum, it is perfectly possible that it may become a great and valued institution. The sentimental and mediocre canvases will eventually become widely known for what they are, and thus can be avoided for those which deserve long study. New acquisitions will undoubtedly reflect better the new fashions and movements; while the bad pictures will be carried off to those subcellars where every museum maintains its permanent chamber of horrors."

Ennis and Wilford Win the Water Color Prizes at Philadelphia



"The Mission," Loran F. Wilford. Philadelphia Water Color Prize.



"Resignation," George Pearse Ennis. Dana Gold Medal.

The 29th annual exhibition of the Philadelphia Water Color Club ended on Dec. 6 at the Pennsylvania Academy of the Fine Arts, and just before the close the prizes were announced. To George Pearse Ennis of New York went the Dana Gold Medal for his group

of four aquarelles, and to Loran F. Wilford of Springdale, Conn., the Philadelphia Water Color Prize for his group of three. The Alice McFadden Eyre Gold Medal and Purchase Prize went to Gerald Geerlings of New York for an aquatint nocturne entitled "Jewelled

City," and the Pennell Memorial Gold Medal, awarded for achievement in illustration or in the graphic arts, to Childe Hassam of New York for his etching entitled "Spring." The latter depicts the corner of a roof with a couple dining, New York's skyline beyond.

Cotton Is Dead

John Wesley Cotton, well-known Canadian etcher and painter, died Nov. 24 in Toronto, aged 62. Mr. Cotton, who studied at the Art Institute of Chicago, was a former resident of Glendale, Cal., and a member of the Printmakers Society of California. He worked in California, Canada, the British Isles and Europe.

Mr. Cotton's work in the etching medium is represented in the National Gallery at Ottawa, the Toronto Art Museum, Art Institute of Chicago, New York Public Library, Oakland Public Library, Los Angeles Museum and the Congressional Library, Washington. Numerous prizes fell to his lot during his career.

Mrs. Carpenter Dead

Mrs. Rue Winterbotham Carpenter, expert in interior decoration, and wife of John Alden Carpenter, composer and vice president of George B. Carpenter & Co., died in Chicago on Dec. 7.

Mrs. Carpenter, who had been interested in art since childhood, had been president of the Arts Club in Chicago for 17 years, and in collaboration with Arthur Heun, had decorated its new quarters. She had lectured in Chicago and the East on interior decoration, decorated the Casino and the Racquet Clubs in Chicago and superintended the art work in the Double Six Club in the New Waldorf Astoria and the Elizabeth Arden building in New York. While in Europe Mrs. Carpenter came in contact with many artists, whose visits to Chicago were attributed to her influence.

Lindsay, Poet and Artist

Vachel Lindsay, whose fame rests on his poetry, but who nevertheless was an artist who might have achieved renown in that profession had he not invented a new rhythm in verse, allied to jazz and based on what he called a "music scheme," died of a heart attack in his

native Springfield, Ill., on Dec. 5. He was 52 years old.

Lindsay spent three years at the school of the Art Institute of Chicago, then studied in New York for a year under Chase and Henri, at the Metropolitan Museum.

"It was his desire," said the New York Times, "to make drawings based on handwriting, whose spontaneous curves, done by an unhesitating hand, would add to the vibrancy of the picture. He would sit down for an evening and cover sheet after sheet of white paper with letters and combinations of letters. Sooner or later he would come upon a design that would suggest a picture to him. It was from these pictures that many of his poems derived their inspiration."

"Christmas Selling Show"

The third annual "Christmas Selling Show" is being held at the G. R. D. Studio, New York, until Dec. 21. It consists of small paintings and sculpture priced at \$25 and under. No commission is charged by the Studio, thus making it possible for the artist to put a low price on his work.

This year there is an admission fee of \$1, which will be refunded to all visitors purchasing pictures. Each visitor will be given a number and on Dec. 21 there will be a drawing. The winning numbers will entitle the holders to their choice among the unsold pictures as long as the money lasts.

Tydings's Art Bill

Senator Tydings has again introduced a bill in Congress to establish a national painting and sculpture board, with an annual competition for American artists. The measure, which is similar to the one he introduced in the last Congress, and which was described in THE ART DIGEST at the time, would constitute the first recognition of art by the government.

Senator Tydings is probably art's sole representative in Congress. The Marylander is himself a painter.

"Rejected"

America has been the chief market for European artists. Millions of dollars worth of their works have been sold in the United States each year for several decades. Americans bought the old French salon paintings and the English Pre-Raphaelites, then the Barbizons, next the Impressionists, and finally the Post-Impressionists and the Fauves. But Europe has never cared for American art. One searches in vain for an Inness, a Winslow Homer, a Ryder, or one of the later famous Americans.

Now comes what looks like definite proof that the present so-called "American Wave" will never roll quite all the way across the Atlantic.

The Tate Gallery, one of England's national institutions, has rejected "Sleep" and "Line of Mountains," two notable works by the late Arthur B. Davies, bequeathed to it by the late Lizzie Bliss. They were sent to London by the executors of Miss Bliss's will, and will now recross the Atlantic. The executors undoubtedly will bestow them on some American museum. The rejection was conveyed in a brief letter, and no explanation was made.

"Line of Mountains," a Sierra subject, was painted in California in 1909. "Sleep," 1918, reveals a group of reclining women against a Spring background.

American art dealers were amazed at the rejection. It remains to be seen what the reaction of American art lovers will be. Their feelings may raise still higher the crest of "the American wave."

Walter Spreck Wins Scarab Prize

The Walter C. Piper purchase prize, for which members of the Scarab Club of Detroit compete each year, was awarded to Walter Spreck at this year's exhibition. It is a still life of an old splint chair with various objects arranged on it.

Yale Gets Stuart

The Depew portrait of George Washington by Gilbert Stuart, which was to have been sold at auction at the Plaza Art Galleries, New York, as part of the collection of Chauncey M. Depew, Jr., on Dec. 4, was withdrawn previous to the sale in favor of Yale University. No price was made public nor any details of the incident. Experts predicted that the painting would have brought between \$40,000 and \$50,000 at auction.

The painting, which was reproduced in the Dec. 1 issue of *THE ART DIGEST*, was to have passed to Yale University, among other paintings, as a bequest of Mr. Depew, but was passed over by the university officials as a copy. William H. O'Reilly of the Plaza Art Galleries discovered that it was an original.

At the Depew auction a Raeburn portrait of "Major Buchanan of Arntior" brought \$6,500. "Portrait of a Man," by Ferdinand Bol went to the Newhouse Galleries for \$4,000. Five other paintings brought sums in the thousands. An XVIIIth century Beauvais tapestry, "Sacrifice," was sold to Hugh Stanley for \$1,700.

Cleveland Sees Milles

Museums, as a rule, are restrained from presenting sculpture exhibitions of any great magnitude because of the expense and labor involved in handling them. However, such an exhibition is being held of the sculpture of Carl Milles by the Cleveland Museum until January 10.

This collection—bronze, marble and granite—fills two galleries. The Folke Filbyter equestrian statue (reproduced in *THE ART DIGEST*, August, 1931) is on a high pedestal in the center of one gallery, surrounded by the four Tritons from the Poseidon fountain, forming a group of tremendous power. The installation has been kept severe and dignified, the gallery walls having been left bare, so that nothing might detract from the Norse atmosphere.

From 110 to 6,000

The John Herron Art Institute of Indianapolis has just celebrated the quarter century mark of its founding. When opened in 1906 it owned 110 objects of art. The number now is almost 6,000.

The choicest treasure is the John Singer Sargent portrait of James Whitcomb Riley, which has become the best known and best loved of all the pictures of the poet.

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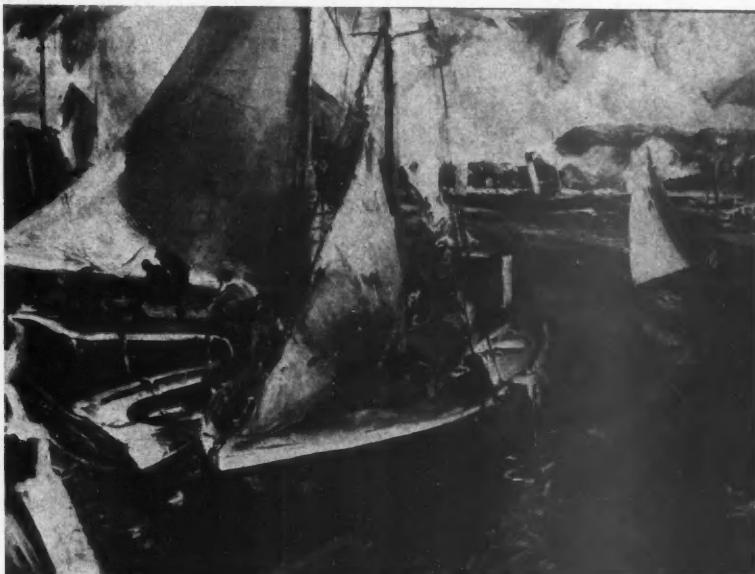
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John Whorf, Water Colorist, Turns to Oil



"Fishing Boats," by John Whorf.

John Whorf, Boston artist, has just closed his "annual" at the Grace Horne Galleries, Boston. As usual, large crowds of his "followers" as well as new admirers visited the show, which in many respects was the most successful this brilliant pupil of Sargent has yet held. Whorf's rise in popularity has been almost sensational. His first exhibition was held in Boston only about six years ago, and now his reputation extends to practically all sections of the nation.

Originally Whorf painted only in water color, but of late he has turned to oils. His versatility is shown by the fact that in this exhibition critics could not decide which made the best showing. Whorf is widely travelled and his travels are reflected in the subject matter of his works. In the show were scenes in the Canadian wilds, two North Africa water colors, subjects found in the Caribbean Sea and the West Indies, depictions of the New York scene, reminiscences of his stay in Paris and his prolonged visit on the Brittany coast, together with the more familiar views along the New England water front. Repro-

duced herewith is one of the artist's oil paintings, "Fishing Boats."

A. J. Philpott wrote in the *Boston Globe*: "John Whorf has not disappointed his followers. He has grown with the years—grown in versatility, in capacity and in an amazing breadth of artistic sympathies . . . He is first of all a colorist. He is not afraid of color, and he uses color to produce both luminous and dramatic effects. On top of this he has an unusually keen sense of the picturesque—and he is a fine draftsman."

Albert Franz Cochrane, of the *Boston Transcript* wrote: "The present exhibition emphasizes the fact that the sparkle of light and brilliancy of wash that distinguished this artist's water colors in the past is now being carried over very definitely into the realm of oils."

Edward Bement, Collector

Edward Bement, collector of books, prints and porcelains, died in Paris on Nov. 20. Mr. Bement was born in New York in 1848.

JOHN LEVY GALLERIES

PAINTINGS

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A Chicago Gift



"Arthur J. Eddy," by Whistler.

Twenty modern paintings and three pieces of sculpture have been given to the Art Institute of Chicago by the late Mrs. Arthur Jerome Eddy and Jerome Eddy, in memory of Arthur Jerome Eddy, Chicago collector and art writer. The gift, which will be on view from Dec. 22 until Jan. 17, will be the first showing of these works since 1922.

Arthur Jerome Eddy was the first American to write comprehensively of the modern movement. He had admired Manet and Whistler long before their general acceptance,

and in "Cubists and Post-Impressionism," published in 1924, he inaugurated the consideration of modern art in this country. At the "Armory Show" of 1913, held both in New York and Chicago, he was the heaviest purchaser, and from then until his death he constantly added new things.

Among the American paintings is a marine by Winslow Homer, painted in 1893, and a full length portrait of the collector himself painted by Whistler in appreciation of the understanding of Eddy. The paintings in the collection are:

Albert Bloch, "Scene from a Pantomime"; Emilie Charmy, "Landscape L'Estaque"; André Derain, "Forest at Martigues"; Robert Genin, "Thirst"; Auguste Herbin, "House and Flowering Cherry Trees"; Winslow Homer, "Coast of Maine"; Wassily Kandinsky, "Troyka," "Landscape with Two Poplars," "Improvisation No. 176," "Improvisation No. 30"; Edouard Manet, "The Philosopher"; Franz Marc, "The Bewitched Mill"; Gabriele Hunter, "Still Life with Queen"; André Dunoyer De Segonzac, "The Pasture"; Amadeo De Souza-Cardoso, "Leap of Rabbit," "Marines of Pont L'Abbé," "Stronghold"; Maurice De Vlaminck, "Rueil"; James Abbott McNeil Whistler, "Portrait of Arthur Jerome Eddy"; Eugene Zak, "The Shepherd." Sculpture: Constantin Brancusi, "Sleeping Muse"; Rodin, "Mask of Man with Broken Nose," "Arthur Jerome Eddy."

Old Master Sale

A varied group of paintings from the XVth to the XXth century, with representatives of the American, English and Dutch schools predominating, part of the estate of the late Dr. T. J. Workman and the collection of F. C. Sisco, will be sold at auction the evening of Dec. 17 at the National Art Galleries, Hotel Plaza, New York.

Of historical interest in the American section are: W. H. Powell's well known painting, "Columbus in Sight of Land;" Rembrandt Peale's "Portrait of Lewis C. Levin," 1834; and a portrait by Thomas Hicks, James A. Garfield, painted in 1878, before the sitter became President. A black-and-white painting, "The Signal," by Frederic Remington is expected to arouse keen bidding, judging from the interest displayed whenever this artist's works have come up for auction. Other works are by Blakelock, Eakins, A. P. Ryder and Winslow Homer.

Among the English pictures are an interesting Hogarth interior from the collection of the Duke of Rutland, and an autumn landscape by Crome. Dutch XVIIth century landscape is represented by Berchem's "Cattle in Hilly Landscape," and the XIXth century by Maris's "The Wagon Ferry." Portraits of men and women with distinctive Dutch attention to costume detail are also to be found, and a



Pastel Portrait Group, by Degas.

A large portion of the fame of Degas rests on his spontaneous portraiture of his contemporaries and the every-day life about him. Everywhere he found interesting grist for his mill. A house party given by one of his artist friends, J. E. Blanche, at his Normandy villa furnished Degas with material for the pastel group reproduced above, which has just been purchased by the Rhode Island School of Design for its permanent collection.

The figure in the left is Walter Sickert, noted English painter. Blanche, with a smooth shaven face, is in the upper right hand corner. Behind him stand the Halévy brothers, while seated in the immediate foreground is Boulangier Cavé. The bearded man at the left center is Gervex.

triptych by Gerard de St. Jean. "Enthroned Madonna and Child" is attributed by Dr. Tancred Borenius to a follower of Giovanni Bellini. There is a portrait by Clouet of "Prince Jean de Valois" and one of Marie Antoinette after Le Brun by Madame Le Brun.

"By Foreign Residents"

The Springfield (Mo.) Art Association is holding during December an exhibition of painting and craftwork by the foreign residents of that city.

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Walters Bequest

Henry Walters, millionaire collector of Baltimore and New York, left his entire art collection, along with his extensive gallery and the adjoining residence to the city of Baltimore. The collection includes 750 paintings, bronzes and art objects. In addition Walters left 25 per cent of his estate in a trust fund for the maintenance of the collection and the gallery.

Since Walters was a director and patron of the Metropolitan Museum it had been thought that at least part of the works assembled in the Baltimore gallery would go to the New York institution.

Seymour de Ricci in an article in the New York *Herald Tribune* said:

"The Henry Walters collection, the result of nearly half a century of steady buying, will be, when fully catalogued, a revelation to connoisseurs throughout the world. It is so broad in its time, so generally happy in its selections that almost every specialist will discover in it more than one object of importance for his particular studies, some long vanished treasure mentioned in every handbook with the tantalizing note "present location unknown," or some entirely unrecorded work of art from which we may learn a new lesson and which may enrich us with some new aspect of eternal beauty"

From his father, W. T. Walters, the late Henry Walters had inherited a stately series of Chinese porcelains and a fine gallery of nineteenth century paintings, mainly of the French School. In spite of the real merit of these portions of the Walters collection, it is doubtful whether they would have perpetuated the owner's name if Henry Walters had not set himself to enrich and increase the paternal legacy along new, diversified and more significant lines.

"His interests were so varied, his tastes so catholic, his aims so universal that there was hardly a branch of human arts and crafts which did not find a place in his museum. Paintings from the primitive schools to the modern generation, sculpture from the early Egyptian dynasties to the contemporary French schools, every aspect of applied arts and crafts, were represented."

For a sum said to be \$1,000,000, Mr. Walters acquired a complete Italian-formed collection, bearing the name of Massarenti — a vast accumulation of more than a hundred marbles and a thousand early paintings. Although opinion in Rome regarded the collection lightly it is said that experts going through it found much material of value.

Paintings of Wild Life

At the Milch Galleries, New York, Major A. Radclyffe Dugmore, noted English animal painter, traveller, lecturer and zoologist, is holding a one-man exhibition, until Dec. 19. Major Dugmore is a painter of landscapes and marines as well as animals, but his interest lies chiefly in studies of wild life in all sections of the globe. The exhibition, his third in New York, includes 30 paintings, almost all of which are of African and American animals and birds, together with a collection of etchings, a medium which he has essayed only recently.

Major Dugmore sketches always on the spot, sometimes spending days in hiding near a water-hole to get his material. He is the author of eight books on Africa, among them "The Vast Sudan" and "The Wonderland of Big Game," published in America by Macmillan.

The Romance of Old English Landscape



"The Sun Inn." English Rustic Scene by J. F. Herring, Sr. (1795-1865)

The romantic charm of old English landscape as depicted by XVIIIth and XIXth century artists is reflected in an exhibition at the Arthur U. Newton Galleries, New York, during December.

Many show the influence of Constable, notably a large canvas with a rural stream and country boys fishing by F. W. Watts, who was a frequent exhibitor at the Royal Academy in the first half of the XIXth century. Others are in the manner of the Dutch landscapists of the XVIIth century, especially "Landscape with Figures" by J. C. Ibbetson whom, it is said, Benjamin

West called the Berchem of England. Ibbetson was a great friend of Morland, noted English landscapist, and a strong resemblance in style may often be noted.

Aside from the subject matter and technique, a miniature canvas by Patrick Nasmyth (1787-1831) is of interest because it belongs to the artist's "left hand" period. The son of Alexander Nasmyth (1758-1840), the "father of Scotch landscape painting," he went to London at the age of 20 and rapidly became famous, but he met with an accident in which he sustained an injury to his right hand. This forced him to learn how to paint with his left hand.

Included in this showing is a watercolor by Wheatley, "Donnybrook Fair," which the artist painted in 1782 as a forerunner of an oil painting he exhibited at the Royal Academy in 1784.

Other fine examples of the landscapist's art which was developed to such a high degree during this period in England, are "The Sun Inn," by Herring, herewith reproduced, a beach scene by Shayer and a seascape by James Webb.

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Museum Installs Great Rensselaer Hall



Reconstruction of the Great Hall of the Van Rensselaer Manor House.

The Metropolitan Museum of Art has formally opened the newly completed addition to the American Wing, built especially to house a room from the historic old Van Rensselaer manor house at Albany, and a room from a 1795 house in Providence, R. I. In connection with the opening an exhibition of pre-Revolutionary silver, many of the pieces coming from the Mabel Brady Garvan collection and the old established churches of New York, is being held in the Assembly Room from Alexandria, Va., in the American Wing. These two events recall vividly the romantic days of the patroon in the Hudson River Valley and the rise of the powerful New York merchants.

The vast estate of Rensselaerwyck, ruled over by the family with almost feudal power, occupies a unique place in the history of colonial settlement. It was a development of the Dutch West India Company, of which Kilian, the founder of the family in America, was a prominent figure. So powerful did the patroonship become that once the family was able successfully to defy Peter Stuyvesant. At one time the Proprietor of the Manor of Rensselaerwyck was lord of 700,000 acres on both banks of the Hudson.

Stephen Van Rensselaer of the sixth generation of the family built the great Manor House in 1765, and brought to it his young wife, Catherine, daughter of Philip Livingstone, who was later to sign the Declaration of Independence. There for more than 100 years the lavish hospitality of the patroons was dis-

pensed, and many of the nation's most celebrated men were entertained. The city of Albany was gradually closing in around the manor house, and about 40 years ago a railroad siding was built close to the riverside gardens, bringing to a close its days of glory. The old house was deserted and dismantled, but, with a foresight foreign to those times, the famous painted wall paper, imported at great cost from England, the stones, the paneling, woodwork and timbers were carefully taken down and preserved.

Now from various sources the elements of the great Hall of the Manor have been assembled at the Metropolitan Museum. The scenic wall paper was a gift of the late Dr. Howard Van Rensselaer; Mrs. Van Rensselaer gave such of the woodwork as had been installed in her Albany house; the Sigma Phi Society of Williams College presented the paneled doors, which were in the society house.

A "Carnegie Academic"

Carnegie Institute, which has called off next year's International, has asked certain New York galleries, including the Macbeth, Ferargil, Milch and Grand Central, to co-operate with it in organizing an exhibition (from March 18 to April 17) by painters whom it terms "academic". This is in contrast to the "modernist" trend of the International for several years past.

F. Newlin Price of the Ferargil Galleries in a *New York Times* interview saw in the action a turning of the tide. He said that, although he believed academic art would become more free, modern art would become progressively less extreme.

A George Washington Show

Paintings, engraving, drawings and other memorabilia of George Washington reflect his great popularity as commander of the Revolutionary armies and as the first president in an exhibition in honor of the bicentenary of his birth at the Grolier Club, New York, until January 15. The majority of the items are portraits of Washington made during the height of his career, and show a variety of interpretation.

"A Suggestion"

Los Angeles with its thousands upon thousands of enchanting homes, many of them as beautiful as dream from the outside, has been told some truths by the California Art Club. Every visitor to the club's annual exhibition at the Los Angeles Museum has been handed a little leaflet entitled "A Suggestion," the inside of which reads:

"The acquisition of paintings in the light of dividend-paying and sound secured investments is the idea behind this little folder—investment in charm, with a four-fold profit. Four-fold in that you have endless pleasure in the consideration and study of your possessions; you have a steadily advancing educational enjoyment which will increase your power of appreciation of other forms of intellectual (or aesthetic) effort; you have, if you exercise good judgment or if you are advised correctly in the first instance, property of steadily increasing monetary value; you have beautiful decorations for the walls of your home and lasting gifts of a character second to none."

"A work of art heretofore has been a treasure which should be in a museum or some money-baron's private gallery. To those who really like but say to themselves they 'cannot afford' to purchase works of fine art, we desire to state the fact that \$50 can buy a work, not only of a young and coming artist, but of painters of proven standard whose work is certain to advance in value well within the lifetime of the purchaser; also paintings can be purchased on very small deferred payments. It does not seem possible that people who have beautiful homes cannot afford \$50 a few times in a lifetime to surround themselves with works of art, especially when paintings can be bought for as little as five or ten dollars per month."

"For the younger or embryo collector, those of lesser means, many of the same artists who paint, also produce etchings, lithographs, block prints, wood engravings and linoleum prints that cost as little as three dollars and, on an average cost only twelve to fifteen dollars. There is really no reason why a person has to be without works of art in the home."

Sales at Women's Exhibition

An exhibition of 282 works by the New York Society of Women Artists and another by Swedish women, both lasting through December, have been drawing many visitors to the Brooklyn Museum. Several sales have been made from the American show, including works by the late Marjorie Organ, Adelaide Lawson, Sarah Freedman and Martha Ryther. Miss Organ was the wife of the late Robert Henri, and her portrait-character study of Henri, William Butler Yeats and John Sloan was acquired by Marie Sterner.

Buys Sloan's "Wake of the Ferry"

One of John Sloan's best known early pictures, "The Wake of the Ferry," has been sold to Miss Amelia Elizabeth White of New York and Santa Fe by the Grand Central Art Galleries.

**Paintings by
SARAH E. HANLEY**
American-Anderson Galleries
Closes December 19

Academy Aftermath

Year after year the Winter exhibition of the National Academy of Design brings forth the same criticism in the New York press. The modern critics decry the show as "old hat," pointing out with ever increasing sharpness its "lack of progress and vitality." The conservative writers, represented almost alone by Royal Cortissoz of the *Herald Tribune*, come to its defense. There is no change. The Academy goes on, and so do the critics.

Mr. Cortissoz, while admitting that the exhibition was not a "brilliant" show, drew attention to the many fine examples of "sound workmanship," painted "skillfully and with individuality." "The object of the visitor to any large miscellaneous exhibition is to find the good pictures," he wrote. "At the Winter Academy the quest is hampered by the presence of a good many dull ones, but the fine things are there, landscapes, nudes and portraits, painted skillfully and with individuality. The nudes make an admirable group by themselves.

"A rather striking factor in the exhibition is the company of artists painted by themselves, chiefly. . . . Mr. Seyffert's portrait of himself at work in his studio hangs deservedly in the place of honor in the big Vanderbilt gallery. It has an air of execution as sure as it is swift, an inspiringly workmanship affair. . . . The fine pictures painted out of doors are numerous, scattered all through the exhibition and everywhere giving pleasure. . . . It is not as a whole a brilliant show. But, we repeat, it has a substantial array of works that leaven the mass."

Edward Alden Jewell of the *Times* spoke of the academic tradition as a "tradition, not of vital, living art, but of nicely grooved and often slickly grooved habit. That is what academies always have done. They take up the style of a great original artist and in their laboratory of rule and compass (again 'the letter killeth') reduce it to a smooth-working principle. In academies, art's life-blood is squeezed out, drop by drop; the pulse grows feebler and feebler till it stops.

"This does not mean that the academic painters themselves are necessarily bloodless and pulseless. They may be very robust, with splendid natural endowment for the creation of art. But instead of foraging for themselves, instead of striking out constructively for goals of their own (regardless of prevailing art fashions), they adopt 'sound' precepts, follow the footsteps of acknowledged masters, and end by getting nowhere. Art for them becomes merely a process of multiplication."

A San Francisco Show

Among the important exhibitions at the California Palace of the Legion of Honor, San Francisco, is the first show ever held consisting exclusively of works by members of the San Francisco Art Association. It will continue until Jan. 3. Each member was allowed only two exhibits. Most of the members belong to the moderate, rather than the extreme, wing of the modernists, few being conservatives.

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Hicks Called Greatest in America by Leger



"The Peaceable Kingdom," by Edward Hicks. Painted about 1833.

American folk art is rapidly coming into its own. The American Folk Art Galleries, New York, answering the many requests of collectors, artists and museum officials, are holding an exhibition of early American paintings selected from its large collection. These paintings have caused much comment in the limited circles where they have been shown privately. Fernand Leger, French painter, on his recent visit to the United States, spoke of Edward Hicks as a more important man in the history of art than the French Rousseau, and referred to his "The Peaceable Kingdom" as the greatest painting he saw in this country.

Edward Hicks (1780-1849) was a descendant of Robert Hicks, who landed at Plymouth, Nov. 11, 1621, on the ship "Fortune," which followed the "Mayflower." He was a Quaker minister who travelled through Pennsylvania and New Jersey preaching. During his free time Hicks earned a living by painting signs, coaches and, later, easel pictures. Most of his paintings were based on a few subjects: the Grave of William Penn; Penn's treaty with the Indians; the signing of the Declaration of Independence; and the Peaceable Kingdom. Reproduced herewith is a picture of the latter subject, to which the artist gave the quaint title: "The Peaceable Kingdom—an illustration of the 11th chapter of Isaiah embracing all the animals therein mentioned in the foreground and, in the distance, William Penn Treating with the Indians."

An amusing anecdote is related about Hicks:

He painted a sign for a hotel keeper in his native Newtown (Pa.), showing the proprietor and his coach and four. When the painting was finished its owner found himself depicted with his hat on crooked and looking rather dilapidated. He was disappointed and said, "That man on the box looks as if he were drunk." To which Hicks replied, "Well, thee is usually that way and I wanted it to look natural." After a promise from the hotel man to mend his ways at least while driving his coach, Hicks changed the sign for him.

Among the other items of major interest in the collection is "After the Bath," painted by Raphaelle Peale in 1823. A realistic sheet hangs before the bather, almost entirely covering the nude figure. Evidently the artists of that day also had their John S. Summers to contend with. The Peale family is perhaps the most astounding family in the history of art. Charles Wilson Peale (1741-1827) and his younger brother James (1749-1831), both artists, founded the family tradition. They were followed by their children and their children's children: Raphaelle, son of Charles Willson (1774-1825); Rembrandt, son of Charles Willson (1778-1860); Titian, son of Charles Willson (1800-1885); Rubens, son of Charles Willson; Anna Claypoole, daughter of James (1791-1878); James, Jr., son of James; Maria, daughter of James (painted about 1810); Sarah M., daughter of James (1800-1885); Mary Jean, daughter of Rubens (1826-1902). Some of their descendants are still active in art.

"Since Cézanne"

Seventeen masters of the Parisian school will be presented in an exhibition, "Since Cézanne," at the Valentine Gallery, New York, Dec. 28 to Jan. 16. This exhibition, which will include Cézanne's famous "Nature Morte," will give a representative cross-section of the French artists who have come into renown since Cézanne.

Included will be one selected canvas by each of the following artists: Cézanne, Bonnard, Braque, Degas, Derain, Dufy, Lautrec, Leger, Lurcat, Matisse, Miro, Modigliani, Picasso, Renoir, Rousseau, Seurat and Van Gogh. None has been exhibited in New York.

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Texan Wins Texas Prize with Texas Scene



"Waller Creek," by Edward G. Eisenlohr.

To Edward G. Eisenlohr, Dallas artist, went the \$500 purchase prize offered by the Texas Federation of Women's Clubs for a painting to hang in the permanent collection of the Federation's administration building, now being erected in Austin.

The competition, held in Lubbock in November, was open to all artists, but the paintings were restricted to Texas subjects. Eisenlohr's winning picture depicts "Waller Creek," at Austin. Besides the prize award, honorable mentions were given to the following ten artists: Mrs. Fred W. Weisser, "Wimberly Hills;" Boyer Gonzales, "Texas Prairie;" Esma Jacobs Reavis, "Cotton Oil Mill;" Samuel E. Gideon, "Espada Mission;" Alexandre Hogue, "Live

Oaks—Brazos Beyond;" Emily Rutland, "Idling;" Harold A. Roney, "Storm in the Hills;" Frank Klepper, "Liendo, a Texas Shrine;" Paul Rodda Cook, "Mission Concepcion;" Olin Travis, "East Texas."

The prize painting and the honorable mentions are on exhibition at the Highland Park Galleries, Dallas, during December.

Herter Show Successful

The recent exhibition of Albert Herter, mural painter, at the Sears, Roebuck and Company Galleries, Washington, was a financial success. The galleries report that one large commission was obtained, that more are to follow, possibly six, and that a number of etchings and small pictures were sold.



"Emerald Night." By Henry Golden Dearth.

Norwegian Landscapes by William H. Singer, Jr.
Still Life and Landscapes by Jacob Dooyewaard
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A Living Thing

A fact which is coming more and more into evidence is the ever widening spread of art interest throughout the country. Art no longer is the province solely of a small leisure class. Art circles have been reinforced by a vast new army of devotees, who, making no pretense to any particular knowledge of art, are nevertheless, deeply interested. To them art is something new, interesting, exciting, a living thing in their lives. Among them art is finding some of its staunchest friends—and buyers. This is the view of Cyril Kay-Scott, director of the Denver Museum, writing in the *Rocky Mountain News*.

"I receive many letters about the art page of the *News*," he writes. "Often these are from highly educated people. Others are from plain people not in the least high-brow. Many of these letters are pleasant reading and a few are distinctly unpleasant reading. A farmer tells me that our art column is the one thing he looks forward to most throughout the week. He says it is a welcome weekly course of liberal education in sound artistic judgment. A lady who is a college professor informs me that we are warping the minds of the young people of this whole region toward 'modern' art. She seems to class 'modern' art with companionate marriage, gin parties and scanty feminine attire.

"The fact of the matter is that art is slowly becoming a living thing in the life of the people. It is no longer only the hobby of the leisure class. Only a year ago I was at their request addressing service clubs, neighborhood groups and other organizations on general civic culture needs and similar subjects chosen by the audiences. Now I am being asked to talk on 'How to Look at a Picture,' 'The Difference Between Good Art and Bad Art,' 'What Every Educated Person Should Know About Painting,' and like topics. Art is becoming news in this Rocky Mountain region.

Eliel Saarinen remarked that minds are divided into three different classes. One part is for the new: the progressive minded. Another part is against the new: the conservative minded. A third group in the middle asks 'Is this only a fashion for today, or will it last?' None of these attitudes interests me. I am not for the new, or against the old, or worried about anything lasting. Everything old was new once. Everything new will get old. And nothing will last. The only thing I care for is that our art shall be living and not dead. The great Chinese, Tintoretto, Memling and El Greco, if they were living unknown and painting pictures, would be hissed today by the conservative amateurs of Denver

"No one loves the past more than I. Its treasures are a priceless inheritance and I shall bring all of them I can to our people. But I have not the slightest intention of ignoring the vital things which are being done in art today any more than in music I would ignore every composer since Beethoven, in philosophy every thinker since Kant, or in science every scholar since Newton.

"Anything completely finished is dead. We die. Movements die. Our children are not dead. So I propose to emphasize living things in art, old or new. This is my credo."

Mexico by an American

Helen McAusland studied art in the United States, then went to Mexico and continued her training. She is now holding her initial exhibition at the Gallery 144 West 13th Street, closing Dec. 18. The pictures, broadly painted, Mexican-manner, are all Mexican subjects.

"As a Dance"

Joy Postle, Western artist whose murals decorate many of the larger hotels of the West and South, just closed an exhibition of her paintings at the San Carlos Hotel, Pensacola, Fla., a show held to raise funds for the new club house of the Pensacola Women's Club. As part of the plan the artist gave away two paintings to visitors, and also presented one of the most popular canvases to the club as a nucleus for its collection.

In an interview given to the Pensacola Journal Miss Postle brought out some interesting points on art: "To paint a cow well, one must feel like a cow—for the time being at least. The same applies to a blade of grass; it is supple and sways with each breath of wind—to paint it you must feel the rhythm in that blade of grass. A painting is a dance performed with brush and pigment on a stage of canvas. It must be spontaneous and joyous—as a dance. No dance would go over which showed how hard the dancer was toiling. The same applies to a painting. It must not hint at visible effort or composition, nor the toil or worry that has gone before. It must be simple, yet contain the one requisite of a fine painting, an intangible something. Even the artist does not know how this something gets there."

"An artist is never satisfied with his creation. The only perfect painting is a blank canvas—an unpainted picture."

Thoughts

A writer using the signature "Remislad II" contributed the following "Thoughts on the Future," "The Bad Art," "The Art is becoming Region," "One Part Ended," "An Conservative Middle asks," "Here all is sanity of line and hue, The models look like normal people, too." "Where are the nudes with tender, cockeyed stare," "The mannequins with landscapes in their hair?" "Where are the green-faced men with man-dolins," "The girls with arms like trees and legs like pins?" "Where are the "Compositions," or the still Less lucid efforts of the imbecile," "The "Abstracts No. 5," that made us wild That we destroyed our scribbles as a child?" "Here all is sanity, more than a touch Of beauty, standing straight without the crutch That hobbled her. Can this presage aright The sad return of true untrammeled sight?"

Nordfeldt Shows in New York After 14 Years



"Still Life, Fruit," by B. J. O. Nordfeldt.

Paintings by B. J. O. Nordfeldt are being exhibited at the American-Anderson Galleries, until Dec. 19. Nordfeldt's last New York exhibition was held in 1917. A few months later he went to Santa Fe, New Mexico, where he has remained ever since. Detached from current art movements, he has painted steadily for the intervening fourteen years, developing along his own lines. During this period he has maintained his fame in Eastern art circles as an etcher whose prints have received numerous medals and awards, but until this year he has declined to show his oils.

The paintings—figure pieces, studies of Southwestern types, Western landscapes and flower subjects—earned praise from the critics. The Post: "Color is integrated into form so

that the paintings possess both vigor and charm. In the landscapes the rounding surfaces of natural forms and the angular shapes of buildings are felicitously woven into an even texture of design. The exhibition is the matured accomplishment of a thoughtful, sensitive artist, who has permitted his talent to grow slowly without forcing or hurrying its development."

Last Spring Nordfeldt exhibited a small group of his paintings at the Denver Art Museum, one of which was acquired by that institution. In February he will have an invitation exhibition at the Dallas Art Museum. Reproduced herewith is "Still Life, Fruit," one of two paintings included, by invitation, in this year's Carnegie International, and now on view in the New York show.

Beaux Arts Winners

Awards have been made in the nation-wide competition among art schools for the invitation and program cover designs for the Beaux Arts Ball, "A Pageant of Old New York," which, taking the form of "The First Inaugural Ball of George Washington," will be held in New York, Jan. 22.

First prize, \$100, was won by J. O. Mahony of Yale University. Five other prizes were awarded to Martha Andrews, Beaux Arts Atelier; D. G. Browne, Atelier Licht; A. C. Davoll, N. Y. Architectural Club; O. G. Joseph U. of Southern California; M. R. Chamberlin, George Washington University. The

jury included Kenneth M. Murchison, Joseph H. Freedlander, William F. Lamb, Julian C. Levi, Louis E. Jallade, Dwight Franklin, James Monroe Hewlett, Harry R. Burt, D. Putnam Brinley, Carl Reimers and Arthur Ware.

Estampes Moderne for Chicago

At the Brown-Robertson Galleries in the Palmer House, Chicago, a first showing of Estampes Moderne will be afforded to art lovers of that city from December 15 to 31. This exhibition of etchings done from paintings by such French moderns as Kisling, Van Gogh, Utrillo and Derain is sponsored by the Maurel Gallery of New York.

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Mrs. Blair's Art Treasures in Auction Sale



George II Two Handed Silver Cup. Formerly in Lord Powerscourt Collection.

The collection of Mrs. Chauncey Blair of Chicago, whom many authorities consider the only consistent American woman collector left since the death of Lizzie Bliss, will be dispersed concurrently with the H. Barstow Farr collection at the American Art Association-Anderson Galleries the afternoons and evenings of Jan. 14, 15 and 16.

Mrs. Blair from her present residence in Geneva gives as her reason for the dispersal of this collection a desire for travel and simplification of her life. According to one critic, her collection reflects that "she started with Chinese and Gothic art and landed in modernism with an independence of judgment which cannot be denied."

The modern section includes "The Lady in Blue" by F. C. Frieseke, which is said to be this artist's most important canvas, "The Goodnight Kiss" by Arthur B. Davies and "Arras" by Henry Golden Dearth. Others by Dearth are "Composition" and "Japanese Print".

The examples of antique art range from a bronze Buddha of the Wei dynasty and a bronze pre-Buddhist hand, through Han pottery vases, T'ang vases, a XIIIth century Rhenish enamel pix and XIVth century polychromed English alabaster groups to a XVth century Burgundian Gothic statue of the Madonna which was exhibited at the Metropolitan Museum of Art. Other interesting items are rare early Georgian silver pieces, among which is a two-handled cup, herewith reproduced, which was formerly in the collection of Lord Powerscourt. Rare Siamese paintings on parchment of the Sung Dynasty

as well as Tibetan paintings of the same period give some idea of the variety of the collection.

In the treasures of Mr. Farr modern paintings by Ernest Lawson, Jerome Myers, Emil Carlsen and Warren Davis, among others, are included, as well as the well known "Le Patouage" of Theodore Rousseau.

In the furniture group are important French XVIIth century pieces, Florentine carved tables of the Renaissance period, a Renaissance velvet covered guardsman's folding bench and a cassone with painted panels attributed to the Siennese master, Matteo di Giovanni. These are but a few of the high spots of the collection.

Many interesting sales crowd the early January schedule of these galleries and should prove attractive to dealers as well as collectors. On the afternoons of Jan. 6, 7 and 8 the sale will take place of the early American glass of George McKearin and a collection of Oriental rugs, many of which have been exhibited at the Boston Museum of Fine Arts. On January 9 Israel Sack will dispose of early American furniture and decorations.

Low English Auction Prices

There was a storm of criticism in the London papers when it was announced that the Marquess of Lothian had consigned his collection to the American Art Association-Anderson Galleries for dispersal in New York, it being contended that England was a better market than America. This was not borne out at the sale of the collection of the late Solly Joel, diamond magnate, on Dec. 7.

Lawrence's "Portrait of Mrs. Williamson as Miranda," for which the collector paid 3,750 guineas (then about \$18,800) went for only 900 guineas (now about \$4,000). Romney's "Lady Wilmot and Her Son" was withdrawn after a mock bid of 10 guineas. Two Constables brought 100 guineas (about \$345) and 80 guineas (about \$275), respectively.

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Correspondence invited
Congress Hotel Chicago

A Richmond Painter



"Richmond Alley," by Berkeley Williams.

Richmond has a native son, Berkeley Williams, Jr., who according to the critics of that city is rapidly coming into his own. His exhibition of recent paintings, held at Young's Art Shop, caused the critic of the Richmond *Times Dispatch*, George Harris, to dwell at length on the advances the youthful artist had made since his last exhibition at these galleries, two years ago. Reproduced herewith is "Richmond Alley," characteristic of Williams' simplified and solid handling of landscape.

Williams was born in Richmond, in 1904, attended the University of Virginia and the Pennsylvania Academy of Fine Arts for two years each, and then went abroad. In France he studied under Boris Grigoriev. Since then his exhibitions have been divided between New York and Richmond. The artist's personal credo states that he "holds to no technical mannerisms; is engrossed in the problems of the interpretation of form and movement by color; refuses to be identified with any 'ism'; and is constantly searching for his own personal expression."

King Hooper Sale, \$140,080

Examples of early American furniture and decorations from the King Hooper estate at Marblehead and from private collections in Boston in a three day sale at the National Art Galleries, New York, netted \$148,080. The top price was \$3,100 paid by Willoughby Farr for a McIntire Salem overmantel gilt mirror, dating about 1780, a very rare piece. L. Collins paid \$2,300 for a New England curly maple block front chest of drawers.

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Louis as Dauphin



Polychromed Wood Statue of Louis XI at the Age of 21. XVth Century.

This XVth century polychromed life size wood statue acquired by the Albright Art Gallery of Buffalo from Joseph Brummer, New York, is undoubtedly a portrait of Louis XI (1461-1483) at the age of about 21, while he was still Dauphin. Although the identity is unproven, it is arrived at by a process of elimination,—in other words, it cannot be anyone else.

For years it was in the private chapel of a chateau near Nancy, according to the provenance of Mr. Brummer. It was at Nancy that Charles VII established his court while the Dauphin was leading his armies. In 1446 the victorious Louis joined his father's court and was its idol. It was at this time, supposedly, that the statue was carved.

When found the image was concealed by much overpaint. An American expert, working for weeks, patiently restored it to its original condition. Thus revealed, it presents the eccentric young man in court clothes of jewel-

Carnegie Attendance Breaks All Records

The 30th Carnegie International closed in Pittsburgh on Dec. 6 with a total attendance that broke all former records—161,747, which was 20,406 more than last year's record-breaking attendance. The number of visitors has increased more than five times in the last ten years.

The European section of the exhibition will be shown at the Baltimore Museum in January, and afterwards at the St. Louis Museum.

The visitors, no matter what they may have thought of the prize winning thriller, "Suicide in Costume," by Franklin C. Watkins, were of a mind that a picture of a far different type suited them best. When their ballots were counted it was found that "Susanna" by Alessandro Pomi of Italy had won the popular prize (\$200). It is a nude and it has drama, for Susanna is trying, instinctively, to shield herself, at least her blushing face, from the elders. The picture was recently purchased by a Pittsburgh collector.

Although this is the eighth year that the popular prize has been offered, it is the first time a European artist has received it. The closest competitors, in the order of preference, were: "The Cenacle," also by Pomi; "Babette," by Eugene Speicher; "Gypsies," by Oldrich Blazicek; "The House of Gerberoy: Evening," by Henri Eugene Le Sidaner; "Summer, New York," by Leon Kroll. In 1924 and 1925 Malcolm Parcell won the popular prize, in 1926 Leopold Seyffert receiving

like brilliance. On his left wrist he holds a falcon as symbol of his passion for hunting, and in his right hand a missal which he was in the habit of carrying always.

The face and figure conform with the historical conception of Louis. He appears thin and misshapen, there is a side-long, cunning look in his eyes, and he has contemptuous lips. He was France's first bourgeois monarch in the making, scorning the nobles but kindly to the common man,—the monarch who found France disunited and misruled by the high-born and left it united and with chartered freedom for its seats of industry, ready for the birth of capitalism.

One other portrait of Louis XI is in America, the Fouquet panel bought by Michael Friedsam from the Kleinberger Galleries for the collection he bequeathed to the Metropolitan Museum. This Louis is old, heavy, but with the same sly eyes and contemptuous lips.



"Susanna," by Alessandro Pomi.

ed it, in 1927 Gari Melchers, in 1928 Edmund C. Tarbell, in 1929 James Chapin's "Emmet, George and Ella Marvin," and last year Leopold Seyffert's "Marion Eckhart."

Thieme's New Show

"A phenomenal prize-getter," is the way Dorothy Adlow of the *Christian Science Monitor* referred to Anthony Thieme, who is exhibiting at the Casson Galleries, Boston. "His work," she writes, "capably handled, has a particular appeal, for it treats in a sympathetic manner subjects which are popularly considered poetic."

"Essentially," wrote Albert Franz Cochrane in the *Boston Transcript*, "Anthony Thieme is a painter of light, and more particularly of that clear, cold light that emanates from skies white hazy or almost cloudless The fogs of Gloucester and Rockport, in whose crowded harbors he has painted almost incessantly, lent themselves to his purpose. Almost pure white pigment, applied impasto, achieved the desired results of luminosity, while aiding in the sharp definition of objects patterned against it, the sky of his canvases. Now, however, color is gently finding its way into his heretofore almost achromatic heavens."

Washington's Annual

The Society of Washington Artists will hold its 41st annual exhibition at the Corcoran Gallery Jan. 1-31. It is open to all American artists. The closing date in Washington is Dec. 26, and Dec. 23 for artists outside of Washington.

A bronze medal will be awarded for the best work in each of the following classes: Portrait (including figure composition), landscape (including marine), still life and sculpture.

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New York Criticism

[The object of this department is to present the significant things—not the dead, dreary and perfunctory things—which the critics say about New York exhibitions.]

At the Museum of French Art Mrs. Chester Dale has organized an exhibition under the title "Renoir and His Tradition." In it she has grouped around a well selected collection of Renoirs, as the central point, a number of examples by the artists who came before and after this master, men who, in her opinion, either affected or were affected by Renoir. It is an exhibition which has caused much comment from the critics. It will continue until Dec. 23.

Royal Cortissoz of the *Herald Tribune* took exception to the grouping of the moderns with the great Impressionist: "It is really unkind to the great Impressionist to imply that he, the painter of nudes like the beautiful 'Femme Nue se Coiffant' could have looked with a friendly eye upon stuff such as the scrawly 'Nude' of Raoul Dufy. But, after all, it is not a title that matters here. It is the beauty of certain of the paintings.

Renoir is exposed in some enchanting phases. The nudes, for example, are fortunately of a period earlier than that in which he overdid his reds. They have a fine sensuous quality, that distinction which has always inclined us to feel in him something akin to Giorgione. He could be sumptuous without being coarse. He sings "proud hosannas of the flesh" but his note is restrained by taste . . .

These pieces bring up no questions of specific influence taken over by Renoir or continued by him. What they do is to recall his solidarity with the four-square virtues of the historic school, his fidelity to the latter in matters of drawing, composition and the whole apparatus of the honest technician. It seems

too bad, with these elements to the fore, that Mrs. Dale should have thought it apposite to drag in the modernists. Matisse, Dufy and Dufresne have no business in Renoir's gallery unless Dufresne is granted a seat there on account of his fervor in color."

Edward Alden Jewell of the *Times*, after tracing the course of the tradition indicated in this exhibition, wrote: "So runs the Renoir tradition, a diaphanous web of suggestive threads. It should be approached with the same sensitive appreciation, never heavy-handedly. And it is sensitively that Mrs. Dale has sketched her chronicle."

* * *

Maurice Brevannes, a young American artist, was represented at the Morton Galleries with a collection of oils, water colors and drawings—his first one-man show in New York. "Brevannes," said the *Herald Tribune*, "turns to life for much of the material in this show, and several of his observations reveal with what a calm, dispassionate but deeply critical eye he looks upon the world . . . Mr. Brevannes reacts less instinctively, perhaps, to the American scene; but his comments are pertinent and interesting in a dry, Burchfieldian way. The *Post*: "There is a gay informality about some of the scenes as well as a sparkling crispness of color."

Another exhibition at these galleries which drew much attention from the critics was that devoted to the work of Eugene Fitch, paintings, etchings and lithographs. Mr. Fitch is better known as a print maker, and in this show reveals a new phase of his art. He has taken most of his subject matter from back stage life, a world he knows well.

Said the *Times*: "This artist attains his most magic expression in lithographs, as many achievements in the past may witness. In certain of the paintings, however, that excellence is approached. Color is often beautifully and convincingly managed."

* * *

Joseph Stella, who has been absent since 1928 from the local exhibition field, is showing a group of oils at the Valentine Gallery. "The new Explorations," writes Edward Alden

Jewell of the *Times*, "are brooding and passionate; lyrical still, though less delicate than the patterns of former days.

"The artist mixes his paint with mysterious ingredients known only to alchemists. He has learned how to make color glow through dark, opaque forms, as in the 'Factories.' This is the fire that does not burn. It is a little eerie. His brush, one fancies, may have been dipped in the caldron where witches brew the aurora borealis."

* * *

At the Wildenstein Galleries, Emily Winthrop Miles held her first one-man sculpture exhibition, in conjunction with Henry de Nolhac, who showed a group of crayon portraits. Of Miss Miles' sculpture the *Post* says: "This artist has decided technical surety in her vigorous work. The two more-than-life-size garden figures have architectural balance of heavy masses and the relation of flowing surfaces. Much of the work is of a decorative character, supplemented by sound anatomical knowledge."

"A sensitive artist, aristocratic in his perceptions and discriminations, Henri de Nolhac continues to manifest himself a fastidious draughtsman, a subtle colorist, and a lyrical realist," said the *American*.

* * *

Drawings of circus subjects by Toulouse-Lautrec were featured at the Knoedler Galleries the early part of December. These drawings were done from memory when Lautrec was in a hospital for the insane, where he was taken after a prolonged drinking spell, just one year before his death.

The *Post*: "They are carried out with freedom and a superb reliance on his discipline of eye and hand which render them astounding in their effect. The resilient, vigorous line which creates form so convincingly, seems never to falter. The swift, spontaneous design touched into life by notes of color is executed with a delicate balance of line and mass which endows each drawing with vivacity and movement, often with a whirl of rhythms in which the figures of horses, riders, animals are en-

PAUL GUILLAUME

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mashed. It is work of great distinction which exerts a compelling power over the beholder."

* * *

Bronzes, terra cottas and wood carvings by Sheila Burlingame, exhibited at the John Levy Galleries, were described as being "realistic" and "lyrical." The critics commented favorably on her colored terra cottas.

"Power to penetrate character," said the *Post*, "and to present it in generalized terms rather than minutely realistic ones with appreciation of the possibilities of the play of light and shadow in a concentrated area make themselves felt. Natural rhythmic relations in form are replaced by well chosen arbitrary ones of great interest which give vitality and harmony to the work."

* * *

Paula Eliasoph, who recently exhibited at the Leonard Clayton Gallery, "has a manner of doing things all her own", according to the *Sun*. "This she clings to without variation whether working in oils, water color or black and white. It is a manner that in a way suggests the technic of a worker in stained glass. There is the same insistence on outline, the same bright mosaic of hues."

"Color used in an individual manner is one of the chief assets of this painter," said the *Times*. "Her tree forms reveal the characteristic branching leafage and contour of various trees which she has observed and studied as a portrait painter studies his sitter."

* * *

The second exhibition to be held at the new gallery of Pierre Matisse is of the water colors of Marcel Gromaire, to remain until Dec. 23. These paintings fall into three more or less distinct periods, 1928, 1929 and 1931. Edward Alden Jewell of the *Times* considers the first group the "tightest" and the last group as having forms "bright and loose."

"The exhibition as a whole, however, presents the aspect of a bright and entertaining pageant," writes Jewell. "Gromaire is one of the 'stained glass' artists, in this respect exposing a family relationship to Rouault. His virtuous color is rich and often pure, assembled in compositional units by means of line that builds solidly, sometimes tightly, but always individuality."

* * *

The exhibition of Picasso's paintings at the Demotte Galleries is a study in periods, according to the *Sun*. These are divided into groups, early and late. "In the first series," says the *Sun*, "you will see Picasso as a young man in search of style, leaning occasionally on El Greco, then on Toulouse-Lautrec, then on Degas, but always bursting with energy. In the second series you will see the real Picasso, passing through frank cubism and eventually ending with the amazing 'Seated Woman,' now owned by Miss Viborg. In this later

series there are one or two daring experiments that do not come off. The timid will be so frightened by them that they will deny Picasso altogether, and there they will be wrong, for a painter is not judged by his failures but his successes."

* * *

A group of animal sculptures by American artists opened the new Averell House. The chief feature is a collection of small reproductions from British champion animals by Herbert Haseltine.

The *Herald Tribune*: "Forming a nucleus for the group are various small bronzes of Haseltine's, including an admirable 'Percheron Stallion,' to which an element of the previous is tastefully added by the means of gold and silver enrichments. This might be regarded as an example of his classic realism at its best, were it not that there is a head of a Suffolk stallion that even more perfectly reflects the spirit of ancient Greece. Mr. Haseltine is pre-eminently a master of show animals whose portraits he draws to perfection."

* * *

Frederic S. Hynd made his first one-man appearance at the G. R. D. Studio. Although landscape predominated, Hynd was also represented with portraits. The *Herald Tribune* said of these: "In portraiture Hynd shows a direct, realistic, but not altogether flattering approach to his subjects. They are well painted, but rather immobile and emotionally starved. In landscape he gets more feeling into his painting, and the 'Neighborhood, Sunday' as well as several of the water colors not only are alive atmospherically but interesting also for their essential native flavor."

* * *

It was with great enthusiasm that the critics hailed the exhibition by Jean-Louis Forain at the Caz-Delbo Galleries. "After Picasso's waywardness and shallowness, how inspiring it is to observe Forain's splendid rectitude!" said the *Herald Tribune*. "What a masterly draftsman he was! He, too, had his 'periods,' the moods in which he drew some of the most vicious types in Paris, or the tragedies of the World War, or solemnities of the Scriptures."

* * *

Doris Porter Caesar made her initial bow as a sculptor at the Montross Gallery, where her works, mostly portraits, were presented. Although she has been studying for only four years her exhibition was warmly commended by the critics. "In spite of the genesis of Mrs. Caesar's profession," said the *Times*, "there is nothing amateurish in her work. Her heads are done 'from the inside out,' with a profound feeling for underlying bone structure, and with no mannerisms to mar the individuality of the piece."

Regarding her technique, the *Sun* said: "Her surfaces are not teased into that exasperating

Chicago's Longhi



"The Dance," by Pietro Longhi (1702-1785).

The Art Institute of Chicago has just acquired "The Dance," a painting which is part of the set of genre pictures entitled "Rustic Interiors" by the Venetian XVIIIth century artist, Pietro Longhi. The balance of the set are in the Museum Correr, Venice, with the exception of "The Spinning Wheel," in the possession of the Julius H. Weitzner Gallery of New York, which sold "The Dance."

The painting comes from the collection of the late John Wanamaker of Philadelphia. It was engraved by the painter's son, Alessandro Longhi (1733-1813).

smoothness that takes the life out of so much sculpture, but are left more or less broken, with a resulting play of light that gives 'color' and liveliness and a sense of vitality."

* * *

E. E. Cummings, poet, novelist and playwright, is having an exhibition of his art at the Painters and Sculptors Gallery. Terming his work "poetic" the *Times* said: "Cummings, incidentally, worked in color before he worked in words, and the oils and water-colors in the current show reveal sound technical knowledge. The ellipses and distortions in the canvases, like the ellipses and distortions in the poetry, transcend rather than violate established rules."

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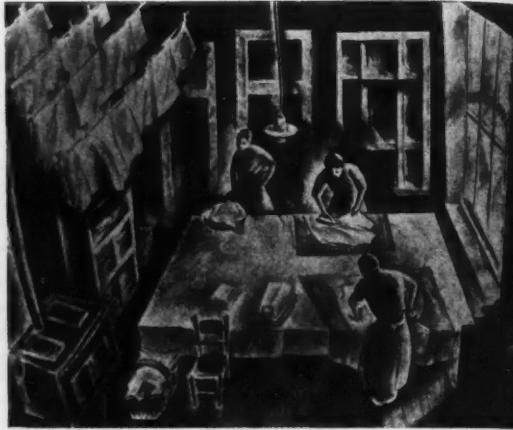
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Four Nations Share Prizes at Woodcut and Lithograph Annual



"Wagons on the Heath." Wood Block by Muriel Jackson (England).
The First Logan Prize.



"Laundry," by José M. Pavon (Mexico). The Walter S. Brewster Lithography Prize.

The Art Institute of Chicago is holding until Jan. 24 its 3rd International Exhibition of Lithography and Wood Engraving. The show is large and covers a wide range of subject matter, artistic interpretation and nationality. Out of some 2,000 entries, 302 prints by 221 artists were selected by the jury. Numerically the exhibits are divided among the following nations: Austria, 3; Belgium, 7; Canada, 1; China, 1; Czechoslovakia, 3; Denmark, 1; France, 30; Germany, 23; Great Britain, 25; Holland, 11; Italy, 5; Japan, 3; Mexico, 1; Norway, 2; Poland, 11; Spain, 1; Switzerland, 2; Sweden, 2; United States, 86; Russia, 4.

The show is being received favorably by both critics and public. According to the Institute's news letter, the Third International "clearly indicates that craftsmen in this medium are freeing themselves from musty traditions and narrow inhibitions. They are advancing the cause of lithography and wood engraving farther than it has ever advanced before, as is shown by the many charming, intimate scenes of everyday life into which genuine feeling is introduced."

First of the three prizes given by Mr. and Mrs. Frank G. Logan went to Muriel Jack-

son of London for the wood engraving, "Wagons on the Heath." Second was awarded to André Derain of France for "Torso," a lithograph. Honoré Guillebeau of Chicago won the third with his lithograph, "Backstage, Fairgrounds." The Walter S. Brewster lithograph prize was given to the Mexican artist, José Pavon, for "Laundry." An English artist, Ian A. J. Cheyne, won the Brewster wood cut prize with the color print, "Glen Clunie." Honorable mentions: Emma Bormann (Austrian), "Dolma Bagtsche, Constantinople," (color linecut); Iain McNab (English), "The Waterfront, Calvi, Corsica" (wood engraving); Vera Waddington (English), "Indian Woman" (wood engraving); Conrad Buff (American), "Black Canyon" (lithograph); Asa Chefetz (American), "Calendula" (wood engraving); Zhenya Gay (American), "Mare and Foal" (lithograph); Minnetta Good (American), "Young Sunflowers" (lithograph); Eloise Howard (American), "February Sunshine" (wood engraving).

A accepted list of the artists whose works were completed:

Austria—Emma Bormann, Joseph Prokof, Albert Reuse.

Belgium—Désiré Acket, Gerard Baksteen, Maurice Brocas, Maurice Felbier, Franc Masereel, Mme. J. Pierre-Stemmer, Edgard Tytgat.

Canada—Walter J. Phillips.

China—Teng Kwei.

Czechoslovakia—Cyril Boudua, Václav Fiala, Arno Nauman.

Denmark—E. Saltoft.

France—Georges Baudin, Robert Bonfils, Paul-Emile Colin, E. Collignon, Eugène Corneau, Germaine de Coester, André Derain, Serge Ferat, D. Galanis, Pierre Gandon, Roger Grillon, Pierre Guastalla, Hermann-Paul, Marie Laurencin, Edy Legrand, G. le Meilleur, Andre Lhote, Aristide Maillol, A. Marius Martin, Berthe Martinié, Henri Matisse, Louis Moreau, Luc-Albert Moreau, Jean Robichon, Georges Rouault, Léon Schulz, Louis Joseph Soulas, Léopold Survage, J. B. Vettiner, Maurice de Vlaminck.

Germany—V. Bernstein, Hugo Boeschenstein, Erich Böttner, Ruth Cuno, Rudolf Grossmann, B. Gutensohn, Wilhelm Heise, Hedwig Heise-Kruse, Karl Hofer, F. M. Jansen, Käthe Kollwitz, Albert König, Jeanne Mammen, Max Mayrhofer, Otto Nückel, Emil Orlik, R. Führer-von Othegraven, Ella Räuber, Albert Schaefer-Ast, H. Teuber, Erich Urbahn, Lesser Ury, Wilhelm Wagner.

Great Britain—E. Blampied, Audrey Brunton, Ian A. J. Cheyne, John Copley, D. M. Fairley, Ethel Gabain, John F. Greenwood, Barbara Greg, A. S. Hatrick, Clarke Hutton, Muriel Jackson, Elizabeth Keith, Loxton Knight, Clare Leighton, Vincent H. Lines, E. B. Mackinnon, Iain MacNab, Agnes Miller Parker, Arabella L. Rankin, Eric Ravilious, William P. Robins, May Aimée Smith, C. W. Taylor, Leon Underwood, Vera Waddington.

Holland—Peter Alma, Eekman, M. C. Escher.

Bernard Essers, J. Franken, Ger. Gerrits, S. Jeurun de Mesquita, W. J. Rozendaal, Lod Senger, Johan van Hell, Jan Wittenberg.

Italy—Remo Branca, Mario Delitala, Bruno da Osimo, Giorgio Pianigiani, Luigi Servolini.

Japan—Matsuoka Ekyu, T. Foujita, Masami.

Mexico—José M. Pavon.

Norway—Lilla Hellesen, Olaf Willums.

Poland—Edmund Bartłomiejczyk, Tadeusz Cielewski, Jr., Bogna Krasnodębska-Gardowska, Janina Konarska, Tadeusz Kulisiewicz, Stefan Mrożewski, Janina Novotnowa, Maria Obrebska, Victor Podolski, Władysław Skoczylas, Konrad Szrednicki.

Spain—Eric C. Ricart.

Sweden—Robert Hörfeldt, Gerda Nordling.

Switzerland—Aldo Patochi, J. E. Sondergger.

United States—Myer Abel, Kenneth M. Adams, Wayman Adams, Edith Jane Bacon, Peggy Bacon, Rufus A. Bastian, Gustave Baumann, Ernest Born, Fiske Boyd, Ross Braught, Calvin Braxton, Mons Breidvik, Alexander Brook, Jaroslav Brozik, Conrad Buff, Barbara Burrage, Walter H. Cassebeer, Francis Chapin, Asa Chefetz, Glenn O. Coleman, Howard Cook, J. E. Costigan, Alexander Couard, Lewis C. Daniel, W. J. Dickerson, Dorothy Doennecke, Isami Doi, W. Herbert Dunton, Mabel Dwight, Mabel M. Farmer, Clark Fay, Wanda Gag, M. J. Gallagher, Emil Ganso, Zhenya Gay, William S. Gisch, J. W. Golinkin, Minetta Good, Frances Crammer Greenman, Davenport Griffen, Honoré Guillebeau, Douglas Hall, George Hart, Kenneth Heartwell, Helen West Heller, Eloise Howard, Donald Jameson, Harold Ensrén Keeler, Rockwell Kent, Vance Hall Kirkland, Karl Knaths, Paul Landacre, H. Dean Lang, J. J. Lankes, Blanche Lazell, Lillian Linding, Charles Locke, Walt Louderback, Louis Lozowick, A. S. MacLeod, Charles E. Mullin, Ambrose Patterson, Angelo Pinto, Salvatore Pinto, Julia Roeker, Doris Rosenthal, Theodore J. Rozak, Rudolph Ruzicka, Birger Sandzén, Flora Schaeffer, William S. Schwartz, Powell Scott, Millard Sheetz, Howard Simon, Bennett A. Swanson, Allan Thomas, Ernest Thorne Thompson, Edward Warwick, Ernest W. Watson, Max Weber, Roy Wengenroth, Charles A. Wilmovsky, Eloise H. Wilson, William Wilfson, Arthur R. Young, Marguerite Zorach.

U. S. S. R.—Vladimir Favorski, André Goncharoff, Alexei Krawtchenko, Nikolaus Piskarev.

Modern Prints for Boston

The gift of a representative assemblage of modern prints has been made to the Boston Museum of Fine Arts by Mrs. Gaston Smith and her group who carry on a study course annually at the museum. Early in February a room will be hung with the prints, which comprise examples by Peggy Bacon, George Biddle, Fiske Boyd, Vincent Canade, Arthur B. Davies, Adolf Dehn, Mable Dwight, Wanda Gag, Emil Ganso, "Pop" Hart, Louis Lozowick, Orozco, Arnold Ronnebeck, Rockwell Kent. At the same time the museum purchased other important examples by Davies, Hart, Marin, Reginald Marsh, John Sloan, Henry Wickey, George Bellows and Kent, besides two etchings by Picasso.

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As the hanging space in the Print Club is inadequate for the showing of all the prints of merit, sent from Europe for the exhibition, and since the Ninth Annual Exhibition of all American Etching will be held during May at the Club, the jury thought it best to invite only fifteen American artists to enter this exhibition. England has the largest representation, 52 exhibits by 34 artists. The artists:

ENGLAND—Alexander Walkre, Austin Frederick, L. G. Brummer, Enid Butcher, Robert Austin, Edgar Holloway, W. A. Narbeth, P. O. Hodges, Charles W. Cain, S. Tushingham, Arthur Briscoe, J. H. Amshewitz, Evelyn Gibbs, E. Blampied, T. Whitehead, H. Gordon Warlow, Edmund J. Sullivan, H. J. Harvey, S. R. Badmin, Stanley Anderson, W. M. Larkins, D. I. Smart, Joseph Webb, Joseph Simpson, E. J. Detmold, Leonard Squirrell, L. R. Brightwell, Winifred Austen, Alfred Bentley, Eric Slater, A. M. Elliott, A. Clarke, Stanley R. Wilson, Graham Sutherland.

POLAND—Maria Dunin, Edmund Bartłomiejski, Bogna Krasnodębska-Gardowska, Janina Konarzak, Wiktor Podolski, Konrad Szczęnicki, Władysław Skoczylas, Wiktorja Goryńska, Tadeusz Cieślewski, Jr., Stanisław Chrostowski-Ostrowski.

HOLLAND—W. Witsen, M. A. J. Bauer, P. DuPont, W. de Zwart.

GREECE—D. Galanis, George Constant.

NORWAY—Olaf Wiums, Arent Christensen, Olaf Lange.

ITALY—E. Mazzoni-Zarini.

UNITED STATES—Emil Ganso, Julius Bloch, Childe Hassam, John Taylor Arms, Thomas W. Mason, Alfred Hatty, Rockwell Kent, Salvatore Pinto, F. Townsend Morgan, Howard Cook, Frank W. Benson, Martin Lewis, Eugene Higgins, Levon West, Benton Spruance.

JAPAN—Hiroshi Yoshida, Hiroaki, Kiyochika, Kōno, Sozan, Shotei, Shoson, Yasuo Kuniyoshi, Kohō.

GERMANY—Louis Corinth, George Grosz, Paul Klee, Wassily Kandinsky, Renée Sintenis, Joseph Heck, Karl Hofer, Max Liebermann, O. Droege.

HAUAI—A. S. MacLeod.

CHINA—Teng Kwei.

HUNGARY—Stephen Csoka, Tibor Calle, Eugen Bacsay, Stephen Szonyi, Kojáth Wanverka, Julian Conrad, Julius Komjati, Stephen Zador, Elisabet Weil, Koloman Istokovits, Uray, Eugen Simkovits, Brenner, Ábra Novák, Nándor Varga, József Sando, Paul C. Molnár, Imre Szabotka, Zoltán Kavecky, Valér Ferenczy.

MEXICO—Diego Rivera, José Orozco, Jean Charlot, Rufino Tamayo, Lowell Houser.

RUSSIA—Isaacash Ryback.

FRANCE—Gustave Lebeuvre, Pablo Picasso, André Jacques, Adolphe Beaufrère, Jacques Beurdeley, Eugène Corneau, Gustave Pierre, Pierre Guastalla, Amédée Feau, Jean Emile Laboureur, Louis Willaume, A. Dunoyer de Segonzac, Pierre de Bélay, André Jacquemin, Pierre Gatier, Louis Joseph Soulas, Georges Rouault, Marcel Myr, Henri Deville, Auguste Bouret, Jean Frelat, Pierre Labrouche, Leon Lang, Edgar Chahine, Lucien Grandjean, Luc-Albert Moreau, Abadie Lalande, André Lemoinne, G. P. Alstir, Raphael Drouart.

SCOTLAND—D. Y. Cameron, Muirhead Bone, Francis Dodd, Kenneth Holmes, W. Douglas Macleod, James McBey, Malcolm Osborne, R. G. Mathew, Francis M. Blair, Helen G. Stevenson.

WALES—D. G. Bryn Williams.

AUSTRALIA—Lionel Lindsay.

SPAIN—David A. Siqueiros, Luis Quintanilla, Pablo Roig.

BELGIUM—Milt Possoz.

AUSTRIA—Max Pollak, Luigi Kasimir.

SWEDEN—Annie Bergman, Edith Fischerstrom, Ragnhild Nordensten, Gerda Nordling, Par Siegård, Axel Fridell.

Brings "the Virginia Scene" to New York



"Fall Day." Wood Block by Charles W. Smith.

About ten days ago Charles W. Smith left his studio in Richmond, went down the historic James River, nine miles from the city, and sketched the pensive scene which he then cut into wood and called "Fall Day." He sent it to the Art Center, where his first New York show will be held Jan. 4-16.

This print is typical of the interpretations of the Virginian scene for which Mr. Smith is becoming famous. He was born in the Blue Ridge Mountains and has spent most of his life in sight of them. All his subjects are of Virginia people, places and things. Last year his "Back Yards," a linoleum cut, was included in the "Fifty Prints of the Year." A collection of his historical subjects was brought out in a volume entitled "Old Virginia in Block Prints," whose format he designed and

which was selected as one of the "Fifty Books of 1929."

When Mr. Smith held an exhibition at Young's in Richmond in November, Theresa Pollack, critic of the *News Leader*, wrote: "There is here manifest a depth of tone, a virile, expressive sense of movement, a compactness of three dimensional form and composition, and an expression of the humble and homely of life in a way that is dignified and lyrical. . . . Mr. Smith gives a varied richness in his rendering of different moods; gray bleak days and scenes through an almost unrelieved depth of tone expressed by a close fine cutting into his wood — bright colorful groupings through a rich black surface terminating in a vivid light edge or broken by an isolated pure white shape."

Manet, the Etcher

A set of 30 etchings by Edouard Manet has been added to the print department of the Detroit Institute of Arts, a gift of Albert Kahn and Gordon Beer. Not only does the collection contain many fine individual prints, but it gives a complete review of the French master's etching art. In it is his first example, "Silentium," the work of his active middle period, and his last etching, "Jeanne," done in 1882. Thus is given good opportunity for comparing the etcher and the painter.

According to Isabel Weadock, curator of prints at the Institute, writing in the *Detroit News*, there was nothing of the rebel in the etcher, "who chose as his models Canaletto and

Goya, and who from the beginning of his career adhered to the tradition of the older masters of etching. Manet's etchings were received by his contemporaries, not with the violent hostility accorded his paintings, but with utter contempt.

"It is true that Manet reproduced his paintings in the etchings, but they were free translations. Line indeed lost something of the importance in the etchings which Manet insisted upon in painting, but despite all this Manet's etchings have the greatest interest for the student of prints."

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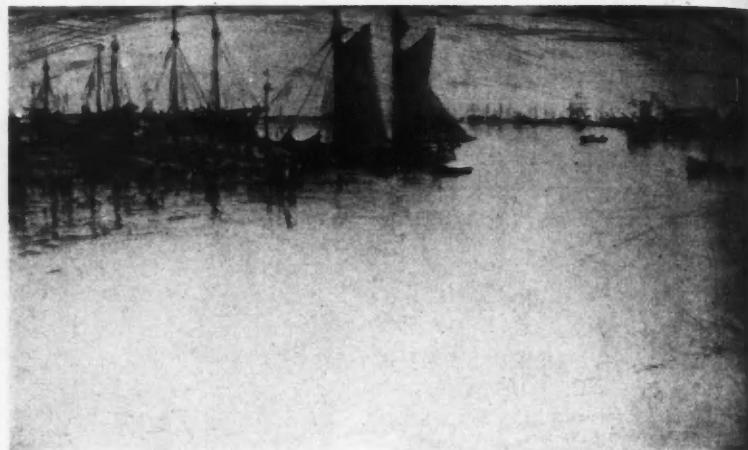


"Table d'Hoté," Charles Locke. Lithograph.

The uniquely organized "American Print Makers" are holding their fifth annual exhibition at the Downtown Gallery, New York, through December, preparatory to sending it on tour. Each year the exhibitors select four new members of a committee of twelve. Each member of this committee, to use the words of John Sloan, "has the positive privilege of selecting his proportionate share of the total number of artists to be invited to exhibit." Then, for the following year, the exhibitors pick another committee. And so it goes forever, with a constant possible shift in exhibitors. The organization was started by the radical wing of American print makers, and still remains radical, judging by the 33 reproductions in the catalogue of the new show.

The Downtown Gallery in announcing the show said: "In the international print exhibitions held at Chicago Art Institute, the Cleveland and other museums, the American section has gradually come forward to first place, and the important prizes have been awarded to Lozowick, Coleman, and other American artists, represented in the presented show. It is of interest that many of the print makers rank among the leading painters of today. The art of print making has achieved an important

New York Sees Philadelphia Print Annual



"Sautter's Creek," by F. Townsend Morgan.

The fifth annual exhibition of the Philadelphia Society of Etchers is having its initial showing in New York, at the Grand Central Art Galleries, during December, instead of in Philadelphia, where it will not be revealed until Jan. 9 to 30 (at the Newman Galleries). Two circuit tours have been arranged, one by the society and the other by the Art Center in New York.

Each year the society gives to its lay members, who pay \$5 annual dues, a print pulled from a plate provided by one of the etcher members. This year the gift is "Sautter's Creek" by F. Townsend Morgan, herewith reproduced. Next year it will be an etching

position in the field of contemporary American art, and the painters have contributed materially in the development of lithography, etching, etc., making experiments in all the branches of print making, bringing their knowledge and experience in other fields into this phase."

The collection comprises 117 prints by 35 artists. Lithography is overwhelming their means of expression, 80 of the exhibits being in that medium, against 28 dry points and etchings, 8 wood blocks, and 1 aquatint. The prices range from \$10 to \$45.

The committee which selected the artists for 1931-1932 was composed of Peggy Bacon, Glenn O. Coleman, Ernest Fiene, Anne Goldthwaite, Stefan Hirsch, Edward Hopper, Yasuo Kuniyoshi, Richard Lahey, Charles Locke, Kenneth Hayes Miller, Max Weber and Harry Wickey. The exhibitors:

Peggy Bacon, George Biddle, Lucile Branch, Alexander Brook, Glenn O. Coleman, J. Steuart Curry, Stuart Davis, Adolf Dehn, Mabel Dwight, Ernest Fiene, Arnold Friedman, Wanda Gag, Emil Ganso, Anne Goldthwaite, Arshile Gorky, "Pop" Hart, Rosella Hartman, Stefan Hirsch, Eloise Howard, Yasuo Kuniyoshi, Richard Lahey, Charles Locke, Louis Lozowick, Reginald Marsh, I. W. McCool, Kenneth Hayes Miller, J. Clemente Orozco, George Picken, Maxwell Simpson, Raphael Soyer, A. Walkowitz, Max Weber, Harry Wickey, Arnold Wiltz, Marguerite Zorach.

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"Backyard Corner," Wanda Gag. Lithograph.

by Eugene Higgins. The society awards no prizes.

The officers are: Clifford Addams, president; John Sloan, vice-president; Hortense Herne, secretary-treasurer. The jury of selection this year was composed of Eugene Higgins, Albert Rosenthal and H. Devitt Welsh. The society has 29 members, but the jury admitted to the fifth annual a total of 218 etchings (priced from \$5 to \$100) by 87 artists. They are:

Clifford Addams, Amy F. Addison, Percy F. Albee, C. W. Anderson, John Taylor Arms, William Auerbach-Levy, John J. Barry, Frank W. Benson, Richard E. Bishop, Ralph L. Boyer, Alice S. Buell, George Elbert Burr, Harrison Cady, Kathryn Cawein, Alexander Coward, Eleanor Curtis, Nicola D'Asenzo, M. G. Debomel, Doreen M. Delbridge, Harold Denison, Frederick R. Detwiller, H. L. Doolittle, Christian L. Duell, Kerr Eby, John S. Eland, Agnes E. Fernback, Hortense Ferne, James H. Fincken, Allan R. Freeman, G. K. Geerlings, Philip M. Giddens, "Pop" Hart, Charles E. Heil, Eugene Higgins, Paul Knapp, Donald M. Kirkpatrick, Hibbard V. Kline, Max Kuehne, Armin Landeck, Chester Leich, Martin Lewis, Elsa Libby, T. Norman Mansell, Margaret Manuel, I. McCool, William C. McNulty, Katherine Merrill, William Meyerowitz, Kenneth Hayes Miller, F. Townsend Morgan, Fred Nagler, Frank A. Nankivell, Willard Nash, Robert Nisbet, Roselle H. Osk, Henry C. Pitt, George T. Plowman, Alfred E. Poor, Herbert Pulitzer, Grant Reynard, Caroline S. Rohland, Louis C. Rosenber, Ernest Roth, Margery Ryerson, Anton Schutz, Wuanita Smith, Alex R. Stavent, Harry Sternberg, Ivan Summers, Harry Leroy Taskay, Everett Kilburn Taylor, Elizabeth O'Neill Verner, Frederick T. Weber, Ray Weiss, H. Devitt Welsh, Levon West, Mary Wildman, Ada Williamson, James Mallory Willson, Nell Witters, K. W. Woiceske, Fred Wright, C. Jac Young, M. W. Zellner.

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The News and Opinion of Books on Art

Six Painters

Another group of six volumes from the Whitney American Artists Series (New York; Wm. E. Rudge; \$2.00 each) has reached THE ART DIGEST for review.

They are "Robert Henri," Helen Appleton Read; "Edward Hopper," by Guy Pene du Bois; "George Bellows," by George W. Eggers; "Eugene Speicher," by Frank Jewett Mather, Jr.; "George Luks," by Elisabeth Lather Cary and "Alexander Brook," by Edward Alden Jewell.

The first four in this list are grouped as master and pupils. Henri founded his school in 1909 and there Hopper, Speicher and Bellows were imbued with the idea to go to the life around them for subject. Henri believed that the most vital art of every age had its roots firmly planted in the soil of life, and, it is recorded, would urge his pupils to paint the "dignity" of their subjects. According to Mrs. Read, this point of view which he tried to give to his pupils has not grown stale nor been superseded by succeeding cults and movements; humanity continues to be one of the verities.

Speicher, Hopper and Bellows, as well as Henri's other pupils, have, according to their own personal interpretation, continued the aesthetic philosophy he taught them. Speicher is noted for his sense of the principle of organization, which Dr. Mather says he faces in terms of human dignity. In relating what distinguishes a Speicher canvas, his commentator says, "He paints the thinking behind the mask or rather the mask as shaped by the thinking."

Mr. Eggers says that Bellows' real distinction must be ascribed to his draughtsmanship rather than his subject matter and that he seemed almost to "write" his forms. In this characteristic, his vitality and his sense of sufficiency of black-and-white, Eggers sees an affinity with the old Chinese.

Having been a classmate of Edward Hopper, under the tutelage of Henri, Guy Pene du Bois presents an interesting analysis of the artist, declaring him to be the most inherently Anglo-Saxon painter of all times. A man without patience for trivialities and with a notorious hatred of the purely decorative, his compositions, usually in "straight lines bare of fuzz or any fanciful addition to structural integrity," carry out that spirit.

In contrast here with those who were influenced by Henri are George Luks, whose career has run concurrently with the former, and Alexander Brook. Luks, too, attacked contemporary material, but Miss Cary points out he withdrew to a more "personal and sheltered point of vantage." She describes him as an artist with an ability to grasp the hidden emotional subtleties of a subject, and closes her statement with the assertion that "to all the subjects of his art . . . George Luks is a friend and a gentleman."

Alexander Brook, very much younger than the foregoing artists, nevertheless is consider-

Glyptic Sculpture

A work which incorporates generalized criticism with a detailed history of contemporary workers in the glyptic art in Europe, America and the Orient is "The Art of Carved Sculpture" by Kinton Parkes in two volumes (New York; Charles Scribner's Sons; \$8.50 each). Mr. Parkes centers attention on the clear demarcation which should and does exist between the separate arts of modelling and carving, and deals specifically with carving in stone by artists themselves.

From a perusal of these books it is gleaned that there is a widespread return to direct chiselling among the sculptors of the world. Mr. Parkes in his first few sentences makes clear the difference between this, the glyptic form of sculpture, and the plastic form, thus: "There is a sculpture which is made from soft clay; there is a sculpture which is made from hard rock. They are different; the one is not better than the other; the other is not worse. But the two should be like East and West; they should not meet. When they do meet, there is confusion; they are alien."

Further on Mr. Parkes states that "the direct carvers claim as a special quality of their work, freshness and spontaneity . . . a note that is lost by changing from one medium to another."

These volumes with their numerous illustrations appear to constitute the most complete work in this field and for those who would keep abreast of the renaissance in glyptic sculpture throughout the world, should prove invaluable.

Modern Book Illustration

The special Winter number of "The Studio" is "Modern Book Illustration in Great Britain and America," (New York; Wm. E. Rudge; \$3.00 wrappers, \$4.50 cloth.)

The book is profusely illustrated with eight full color plates and many others in line and half tone, and the works of leading artists in Great Britain and America have been chosen for reproduction.

Book illustration offers much to the artist in the way of freedom of interpretation and variety of theme. This is stressed in F. J. Harvey Darton's text, constituting a review of the history of the illustrated book and his analysis of illustration of today, wherein he deals with the traditional form and the new ideas in vogue. The ideals of illustrations appear to have changed as society has changed and especially since new aids in reproduction have come to the fore.

ed to have accomplished much in his short career. In 15 years, Mr. Jewell claims, he has become a formidable prize-winner, which fact, notwithstanding, has not affected his enthusiasm and freshness in communicating his own sense of objective facts. He is interesting as an artist with a future based on past achievement.

Tapestry's Odyssey

Had Penelope finished weaving her tapestry, while Odysseus fought at Troy, instead of undoing it each night, and it had survived, it would have been the most valuable piece of needlework in the world. So wrote Edward Alden Jewell in the *New York Times*, discussing the "History and Romance of Tapestry," by W. G. Thomson (G. P. Putnam's Sons; New York; \$35).

Tapestry, the author observes makes its appeal "to the poetic, artistic and historical interests of our nature; most of all to the romantic. There are very few of the older masterpieces of literature that contain no references to it. Tapestry is mentioned in the Bible, the Homeric epic, the sagas of the Northern lands, the romances of medieval and more modern times."

"In tracing tapestry's Odyssey through the ages, Mr. Thompson is clear and explicit in his explanation of differing methods employed by weavers," wrote Mr. Jewell. "Styles changed, often considerably, as pre-Christian civilizations one by one ended upon the auction block, becoming amalgamated with the cultural development of subsequent peoples. Watching the candles of the centuries gutter and renew their flame, the present chronicler studies in scholarly detail the growth of tapestry production in the great European centers; ransacks the workshops of Paris and Brussels, of Germany and England, of Italy and Spain and Flanders, the lands of the mid-night sun."

"By the time William Morris is reached, and his Merton Abbey tapestries, we perceive with sharpened appreciation how this beautiful device of the loom descends in an unbroken tradition from the mists of legend to the ambitious manufactories of modern days. Nor is Mr. Thompson's volume confined to the romancings of history and the historical systematizing of romance. Many students may find the book's chief value to be its authoritative discussion of weaving ways and means."

Russia's Art Treasures

In order to make the world more familiar with the masterpieces now in the possession of Soviet Russia, the Moscow Association of Painters is making a full survey of the more important paintings in Russia. The first result is a portfolio, "Masterpieces of Painting in the Russian State Museums," published in London by B. F. Batsford, Ltd. It contains 54 color reproductions, with a page of critical and historical description in English to each plate, and is edited by Prof. N. I. Piskarev under the literary supervision of A. V. Lunacharsky.

Among the masters represented are Boucher, Chardin, Corot, David, El Greco, Gericault, Guardi, Hals, Poussin, Rembrandt, Rubens, Terborch, Titian, Van Dyck, Velasquez and Watteau.

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The "Olive Branch"

An American historical document, second only in significance to the Declaration of Independence, in the opinion of some historians, will be sold at auction at the American Art Association-Anderson Galleries, New York, on Jan. 28, at the second session of the sale of the library of the Marquess of Lothian. It is the so called "Olive Branch," the final petition of the American Colonies to George III, in 1775, which preceded the Declaration of Independence. It was recently discovered at Milton Hall, England, the ancestral seat of George C. Wentworth Fitzwilliams, from whose hands it comes directly to the galleries.

The "Olive Branch" was drawn up, adopted by the Second Continental Congress, signed on July 8, 1775, by 46 members, and dispatched in spite of the fact that there had already been fighting at Concord, Lexington and Bunker Hill. It was addressed "To the King's Most Excellent Majesty," and confided to the care of Richard Penn, who presented it to Lord Dartmouth, Secretary of State for the Colonies, but the King would not see him, and Dartmouth, pressed for an answer, reported: "As His Majesty did not receive the petition on the throne, no answer would be given."

The present owner of Milton Hall is the great grandson of William, the 2nd Earl Fitzwilliam, who was in possession of the hall during the American Revolution. It was to him that Edmund Burke, Whig statesman and American

sympathizer, bequeathed his papers. It is believed that the petition was among them.

No signed copy of this document exists in America, either in the Library of Congress or elsewhere, but the duplicate, which has three more signatures than the Milton copy, is in the Museum of the Public Record office in London. Randolph G. Adams, custodian of the "Olive Branch" petition, calls attention to the necessity of preparing more than one copy of the document to be sent by different ships, "to avoid loss at sea or in war." In discussing the authorship of the "Olive Branch," Mr. Adams gives sole credit to John Dickinson of Pennsylvania, the "penman of the Revolution," despite the fact that others have held that Jefferson had a hand in it.

The Lothian Library, which will be dispersed on the evenings of Jan. 27 and 28, includes rare illuminated manuscripts, incunabula, early printed books, and the important Anglo-Saxon manuscript, the *Blickling Homilies*. Works of Frobisher, Underhill, Peckham, Rosier, Nicholl, Hakluyt and the earliest tracts on Virginia appear among the early American books on navigation and travel to be auctioned. A copy of the first edition of Capt. John Smith's first book, his "True Relation" (of Virginia), London, 1608, containing the earliest printed account of Jamestown, will also be sold.

\$7,800 for "Rosalynde"

Dr. A. S. W. Rosenbach of Philadelphia paid \$7,800 (at current exchange), at Sotheby's, London, for what is regarded as the only known perfect copy of Thomas Lodge's "Rosalynde," published in 1590, which inspired Shakespeare's "As You Like It." Thirty years ago the same copy brought only \$1,020. The book was in the library of the late J. T. Adam, the first portion of which was dispersed.

A letter by Catherine of Aragon, concerning her enforced divorce from King Henry VIII, which sold for \$3,888 twenty years ago, brought \$1,360.

"Pickwick Papers," \$7,400

A first edition of Charles Dickens' "Pickwick Papers" in parts has been sold at auction at Sotheby's, London, for \$7,400, which is just \$1,600 less than was paid for a set in New York three years ago. It was included in one of the finest collections of Dickens' work still remaining in private hands, belonging to the library of Thomas Hatton of Leicestershire.

A first edition of "Nicholas Nickleby," complete in original parts, with wrappers and advertisements, brought \$400, and a first edition of "A Tale of Two Cities" went for \$675.

Shelley's "Proposals" Found

A copy of one of the rarest of Shelley's early publications, "The Proposals for an Association of those Philanthropists, who, convinced of the inadequacy of the moral and political state of Ireland to produce benefits which are nevertheless attainable, are willing to unite to accomplish its regeneration," 1812, has been found in a private library in Dublin, and has been sold to an English collector, the London *Times* reports. It is the only copy of this volume known to be in private hands. The two others recorded are in the Bodleian and the Huntington collections.

Book Treasures

The Rosenbach Company is holding two noteworthy exhibitions of rare books—"Five Centuries of Bookmaking" at its Philadelphia galleries, and "Two Hundred Rare First Editions" at its New York establishment. These rarities represent a monetary value which is almost staggering, \$4,000,000 for the New York show, and \$3,500,000 for Philadelphia. As the catalogues point out, this monetary rating is of minor significance when balanced by the historical and artistic values of these "monuments of the bookmaking art."

Described as the first exhibition of its kind, the Philadelphia showing traces 500 years of bookmaking, dating from the invention of movable type to the present day. Two examples of the block book have been included to contrast the process which was used previous to the dawn of type. In selecting the exhibits, Dr. A. S. W. Rosenbach said it was necessary to consider not only the subject matter of each, but also the material on which it was printed, the type used, the binding and the illustrations, if any. In this way he was able to assemble an exhibition representative of "the different ideals of bookmaking in the different countries."

Great names, giants of their times, appear in the catalogue: Gutenberg, the inventor; Jenson, the creator of Roman type; Aldus, the first to realize the importance of issuing books in a handy format; Caxton, who introduced printing into England; Verard and Geoffrey Tory, each the most influential bookmaker of his age; John Baskerville, the Didots, Bodoni, William Pickering, William Morris.

A section of the catalogue is devoted to American printing, of which many works by pioneer printers are included in the exhibition: "The Eliot Indian Bible," Cambridge, 1661, the first bible printed in America, which, considering the circumstances under which it was produced, must be ranked among the greatest feats of bookmaking. The masterpiece of the press of William Bradford is here, and a copy of the *Cato* printed by Benjamin Franklin, one of the finest pieces of work from any American press to that time. The foundation of good printing in America probably dates from the establishment of the Merrymount Press by Daniel Berkeley Updike in 1893, two years later than the beginning of the Kelmscott Press in England. That and the entrance into the printing world of Bruce Rogers are the two definite landmarks in the evolution of American typography. With the work of these two artists printing has reached perfection in styles absolutely in harmony with the modern idea of beauty. The *Dante* in four volumes from the press of John Henry Nash is a most distinguished performance, and a splendid example of modern American book production. The exhibition includes examples of the work of other famous modern typographers, such as Theodore de Vinne, William Edwin Rudge, and the specimens of fine printing designed by different modern printers at the invitation of the Grolier Club."

In the New York galleries of the Rosenbach Company 200 rare first editions, ranging from Cicero's "De Officiis," published at Mainz in 1465 to John Galsworthy's "Forsyte Saga," printed in London in 1922, are on exhibition until Jan. 16. Further comment on this show will appear in the January 1 issue of THE ART DIGEST.



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The Rosencrans, ranging at Mainz "Rosy Sage," on exhibition on this show sue of THE

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DEL MONTE ART GALLERY—Dec.: Fall exhibition of California artists.

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HARVEY GALLERIES—Dec.: Old and modern masters.

Laguna Beach, Cal.

FERN BURFORD GALLERIES—Dec.: California landscapes, Wm. A. Griffith.

La Jolla, Cal.

LA JOLLA ART ASSOCIATION—Dec.: Paintings, C. H. Fries.

Los Angeles, Cal.

LOS ANGELES MUSEUM—Dec.: California Art Club; Mestrive drawings; prints, "American Scene" (Downtown Gallery, N. Y.).**FRANK AINSLIE GALLERIES**—Dec.: Paintings, Gordon Coutts.**BUILMORE SALON OF ART**—Dec.: Annual exhibition "Painters of the West."**DALEZELL-HATFIELD GALLERIES**—Dec.: Miniature portraits, Ella Shepard Bush.**EBELL SALON OF ART**—Dec.: Religious art, XVII to XVIII century; water colors, Harold Gaze; miniatures, Althea Blake.**STENDAHL AMBASSADOR GALLERIES**—Dec.: Desert paintings, Gordon Coutts.**NEW STENDAHL GALLERIES**—Dec.: Wood carvings, aquarelles and sculpture, Karoly Fulop.

Oakland, Cal.

JOHN BREUNER STORE—Dec.: Sculpture and drawings, Urbicio Soler.

Pasadena, Cal.

ART INSTITUTE—Dec.: Pasadena Society of Artists; sketches, Elizabeth Sherman; collection of etchings.**GRACE NICHOLSON GALLERIES**—Dec.: Master engravers and etchers (A. F. A.)

water colors of Chinese flowers; paintings of Indians, J. H. Sharp; painting on glass; Siamese Buddhist paintings.

Sacramento, Cal.

CROCKER ART GALLERY—To Jan. 1: Oils, Duncan Gleason.

San Diego, Cal.

FINE ARTS GALLERY—Dec.: Loan collection of American paintings, etchings and drawings.

San Francisco, Cal.

CALIFORNIA PALACE OF THE LEGION OF HONOR—To Jan. 3: Exhibition by members San Francisco Art Assoc.; pen and ink drawings, Stephen Bunyitay. To Dec. 31: Paintings, Mary Coulter, Dec. 10-Jan. 25: Arthur B. Davies memorial exhibition, M. H. DEYOUNG MEMORIAL MUSEUM.—To Dec. 28: Etchings and engravings, Decaris. To Dec. 31: Wood engravings, Henry Wolf; Guelph Treasure.**GALERIE BEAUX ARTS**—To Dec. 25: Work of Beaux Arts artist members, S. & G. GUMP

—Dec. 14-24: Dog etchings, Cobb.

Santa Barbara, Cal.

SANTA BARBARA LIBRARY—To Dec. 25: Lithographs and blockprints (A. F. A.).

Santa Monica, Cal.

PUBLIC LIBRARY—Dec.: Plastique sketches, Tess Bazalee; camera pictures, Fred William Carter.

Denver, Colo.

ART MUSEUM—To Jan. 9: Reproductions of drawings by Dutch and Flemish masters (A. F. A.).

Hartford, Conn.

WADSWORTH ATHENEUM—To Dec. 28: Hartford Women Painters and Cleveland Watercolorists exhibition.

Norwalk, Conn.

SILVERMINE TAVERN GALLERIES—To Jan. 5: Christmas Bazaar of small paintings and prints.

Washington, D. C.

LIBRARY OF CONGRESS—Dec.: Lithographs.**UNITED STATES NATIONAL MUSEUM** (Smithsonian Institution)—To Jan. 3: Colored wood block prints, Mr. and Mrs. Ernest Watson.**CORCORAN GALLERY**—Dec.: Washington Water Color Club; drawings, Gari Melchers; drawings, Eugene Speicher.**GORDON DUNTHORNE GALLERIES**—To Dec. 24: Water colors and Sgraffito prints, Eliot O'Hara; etchings, Fabio Mastroneri.**SEARS ROEBUCK & CO. ART GALLERIES**—Dec.: Paintings, Chas. C. Curran, William S. Schwartz, Marie Hull; water colors, Walt Dehner and Mary Butler; prints, Thomas Handforth, William S.

Mobile, Ala.

MOBILE PUBLIC LIBRARY—Dec.: East Indian water colors (A. F. A.).

Montgomery, Ala.

MONTGOMERY ART MUSEUM—Dec.: Etchings, Anna Goldthwaite; French modern paintings; Washington Landscape Club.

Berkeley, Cal.

BERKELEY ART MUSEUM—Dec.: Paintings, Guest Wickson; woodblocks, Yodoin, *LA CASA DE MANA*—Dec.: 16-31: Oils, Dorothy Brett; oils and water colors, John Collier, Jr.

Del Monte, Cal.

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La Jolla, Cal.

LA JOLLA ART ASSOCI

26: Marine paintings, Charles Liedl. **AVERELL HOUSE** (142 East 53rd St.)—Dec.: Art for the Garden. **BABCOCK GALLERIES**—(5 East 57th St.)—To Jan. 2: Water colors, Stan Wood. **BALZAC GALLERIES** (449 Park Ave.)—To Jan. 4: Paintings, Hayley Lever and Joseph Szekely. **JOHN BECKER GALLERY** (520 Madison Ave.)—Dec.: Water colors, Jacques Mauny. **BELMONT GALLERIES** (576 Madison Ave.)—Permanent: Exhibition of Old Masters. **BOEHLER & STEINMEYER** (Ritz-Carlton Hotel)—Dec.: Old Masters. **BROWN-ELL-LAMBERTSON GALLERIES** (106 East 57th St.)—Dec.: Prints and glass. **BRUMMER GALLERIES** (55 East 57th St.)—Dec.: Pottery by Artigas. **FRANS BUFFA & SONS** (58 West 57th St.)—Dec.: Paintings, William H. Singer, Jr., and Jacob Dooyewaard. **D. B. BUTLER GALLERIES** (116 East 57th St.)—Dec.: Mezzotints, contemporary engravers. **CAZ-DELBO GALLERIES** (561 Madison Ave.)—To Dec. 31: Exhibition of works of Forain; sculpture, Richmond Barthé. **LEONARD CLAYTON GALLERY** (688 Madison Ave.)—To Dec. 28: Drawings, Augustus Vincent Tack. **RALPH M. CHAIT** (600 Madison Ave.)—Dec.: Chinese porcelains. **CONTEMPORARY ARTS** (12 East 10th St.)—To Jan. 9: Group exhibition, water colors, monotypes and drawings. **CALO ART GALLERY** (128 West 49th St.)—Dec.: Paintings, American and foreign artists. **DECORATORS CLUB GALLERY** (745 Fifth Ave.)—To Dec. 24: Collection of art of old Japan. **DELPHIC STUDIOS** (9 East 57th St.)—To Jan. 4: Paintings and drawings, Maxine Albro. **DOWNTOWN GALLERY** (113 West 13th St.)—To Dec. 31: American Print makers. **DUDENSING GALLERIES** (5 East 57th St.)—To Jan. 10: "Exhibition of Portraits of Young People" (College Art Assoc.). **DURAND-RUEL GALLERIES** (12 East 57th St.)—Dec.: Exhibition of French paintings. **EHRICH GALLERIES** (36 East 57th St.)—Dec.: Paintings, "Scenes from Life of Christ" XIV to XVIIIth century; antique English furniture. **FERARGIL GALLERIES** (63 East 57th St.)—To Dec. 21: Paintings for children, Henry Beekman. To Dec. 26: Small paintings, cartoons and drawings, Arthur B. Davies; drawings, Boris Arzybashev; animals in wood, bronze and lead, Madeleine Fabre. **FIFTEEN GALLERY** (37 West 57th St.)—Dec. 19-Jan. 2: Members' Annual Black-and-White exhibition. **THE GALLERY, 144 WEST 13th STREET**—To Dec. 26: Water colors of Mexico, Helen McAulian. **PASCAL M. GATTERDAM** (145 West 57th St.)—Dec.: "Nocturne" views of New York City, Johanna Berthelsen. **GRAND CENTRAL ART GALLERIES** (15 Vanderbilt Ave.)—To Dec. 24: Exposition of Indian Tribal Arts; sculpture, Allan Clark. To Dec. 31: Philadelphia Society of Etchers. **G. R. D. STUDIO** (58 West 55th St.)—To Dec. 26: Christmas Selling show. **GROLIER CLUB** (47 East 60th St.)—To Jan. 15: Washington bicentenary exhibition, paintings and memorabilia. **HACKETT GALLERIES** (9 East 57th St.)—To Dec. 26: Drawings, James Reynolds, characters from the Iliad. **HARLOW MC DONALD CO.** (667 Fifth Ave.)—Dec.: Etching and drawings of dogs, Marguerite Kirmse; water colors, R. Ward Binks. **MARIE HARRIMAN GALLERIES** (61 East 57th St.)—Dec. 15-Jan. 1: Paintings by Americans. **GALLERY OF P. JACKSON HIGGS** (32 East 57th St.)—Dec.: Old Masters. **EDOUARD JONAS GALLERIES** (9 East 56th St.)—Permanent: Exhibition of French XVIIIth century furniture and paintings; paintings, French and English school XVIIIth century; paintings, Iwan Choultsé. **KENNEDY & CO.** (785 Fifth Ave.)—Dec.: Etchings, John Taylor Arms; drawings, Nancy Dyer; portraits, Albert Rosenthal. **FREDERICK KEPPEL & CO.** (16 East 57th St.)—Dec.: Colored prints; contemporary and old masters. **THOMAS KERR** (Frances Bldg. 5th Ave. & 53rd St.)—Dec.: Works of art, tapestries and furniture. **KLEEMAN THORMAN GALLERIES** (575 Madison Ave.)—Dec.: Contemporary American prints. **KLEINBERGER GALLERIES** (12 East 54th St.)—Dec.: Special exhibition of Old Masters. **ROBERT HYMAN & SON** (653 Lexington Ave.)—Dec.: Old Masters. **KNOEDLER GALLERIES** (14 East 57th St.)—To Jan. 9: 85th Anniversary exhibition of 100 prints. **KRAUSHAAR GALLERIES** (680 Fifth Ave.)—To Dec. 26: Water colors and drawings, 6 British artists. **J. LEGER & SON** (695 Fifth Ave.)—Dec.: English portraits and landscapes, XVIIIth century. **LEELAN GALLERIES** (50 East 52nd St.)—To Jan. 10: Modern French and American painting. **JOHN LEVY GALLERIES** (1 East 57th St.)—Dec.: Old Masters; English portraits and landscapes. **JULIEN LEVY GALLERY** (602 Madison Ave.)—To Jan. 9: Photographs, Nadar and Eugene Atget. **MACBETH GALLERY** (15 East 57th St.)—To Dec. 31: Woodcuts, Thomas Nason. Dec. 21-Jan. 9: Maine Coast Towns, C. K. Chaterton. **PIERRE MATISSE GALLERY** (51 East 57th St.)—To Dec. 23: Water colors, Gromaire. **MAUREL GALLERY** (689 Madison Ave.)—To Dec. 31: "The Cat and its Artistic Interpretations." **MILCH GALLERIES** (108 West 57th St.)—Dec. 28-Jan. 9: Selected paintings, modern Americans. **METROPOLITAN GALLERIES** (730 Fifth Ave.)—Dec.: Old Masters. **MONTROSS GALLERY** (785 Fifth Ave.)—To Jan. 2: Pottery, H. Varnum Poor; paintings, Agnes Symmers. **MORTON GALLERIES** (127 East 57th St.)—To Jan. 4: Christmas exhibition of pictures. **MUSEUM OF FRENCH ART** (22 East 60th St.)—To Dec. 23: Renoir and his tradition. To Jan. 1: Photographs of contemporaries

French celebrities, Manuel Frères. **MUSEUM OF MODERN ART** (730 Fifth Ave.)—Dec. 23-Jan. 31: Paintings and frescoes, Diego Rivera. **NATIONAL ARTS CLUB** (15 Gramercy Park)—To Dec. 26: 16th Annual exhibition Society of American Etchers. **J. B. NEUMANN** (9 East 57th St.)—To Dec. 31: Paintings, Mario Toppi. **NEWHOUSE GALLERIES** (11 East 57th St.)—Dec.: Decorative portraits and landscapes XVIIth century. **ARTHUR U. NEWTON GALLERY** (4 East 56th St.)—Dec.: English landscapes. **PAINTERS AND SCULPTORS GALLERY** (22 East 11th St.)—To Dec. 31: E. E. Cummings and group. **PARK GALLERY** (561 Madison Ave.)—Dec.: Decorative flower pieces, Bea. **PEARSON GALLERY OF SCULPTURE** (545 Fifth Ave.)—Permanent: Exhibition of antique sculpture and modern bronzes. **RALPH M. PEARSON STUDIO** (10 East 53rd St.)—Permanent: Rugs and wall hangings, American artists. **PUBLIC LIBRARY** (42d St. & Fifth Ave.)—Dec.: Sidney L. Smith Memorial exhibition: 600 years of French book illustration; forgotten print makers. **JOHN REED CLUB** (63 West 15th St.)—To Jan. 1: Paintings and drawings, William Gropper. **REINHARDT GALLERY** (730 Fifth Ave.)—Dec.: Old Masters, contemporary French and American paintings. **ROBERTSON-DESCHAMPS GALLERY** (415 Madison Ave.)—Dec.: Paintings of Westchester. **ROERICH MUSEUM** (310 Riverside Dr.)—To Jan. 4: American Contemporary Religious Art. **JACQUES SELIGMANN & CO.** (3 East 51st St.)—To Dec. 22: Portraits and landscapes, Giulio de Blaas. **SCHULTHEIS GALLERIES** (142 Fulton St.)—Dec.: Paintings and art objects. **E. & A. SILBERMAN** (133 East 57th St.)—Dec.: Contemporary Hungarian art. **S. P. R. PENTHOUSE GALLERIES** (40 East 49th St.)—To Dec. 28: Paintings and drawings, James E. Davis. **MARIE STEINER GALLERY** (9 East 57th St.)—Dec. 16-31: Water colors, Sam Charles. **VALENTINE GALLERY** (69 East 57th St.)—Dec. 28-Jan. 16: "Since Cezanne." **VAN DIEMEN GALLERIES** (21 East 57th St.)—Dec.: Old Masters. **E. WEYHE** (794 Lexington Ave.)—To Jan. 3: Christmas Show. **WHITNEY MU-**

SEUM OF AMERICAN ART (10 West 8th St.)—Dec.: American painting and sculpture of last 50 years. **WILDENSTEIN GALLERIES** (647 Fifth Ave.)—Dec.: Crayon portraits, Henri de Nolhac. **HOWARD YOUNG GALLERIES** (634 Fifth Ave.)—Dec.: Selected group of old and modern masters.

Staten Island, N. Y.

INSTITUTE OF ARTS AND SCIENCES (New Brighton)—Dec.: Small paintings and sculpture, Staten Island artists.

Rochester, N. Y.

MEMORIAL ART GALLERY—Dec.: Paintings, Boutet de Monvel and Bernard de Monvel.

Syracuse, N. Y.

MUSEUM OF FINE ARTS—Dec.: Exhibition of XVIII and XVIth century Brocades from France, Italy and Spain.

Akron, O.

ART INSTITUTE—Dec.: Ohio-born Women Artists Show; Schumacher fabrics.

Cincinnati, O.

ART MUSEUM—To Jan. 14: Loan exhibition woodcuts and engravings, Albrecht Dürer; drawings from Dan Fellowes Platt collection.

Cleveland, O.

MUSEUM OF ART—To Jan. 15: Sculpture, Can Miles.

Columbus, O.

GALLERY OF FINE ARTS—Dec.: Stained glass, Charles J. Connick; Columbus Art league thumb-box and black-and-white exhibition; applied designs for interior decoration, Dom Sheets; Japanese jewelry, textiles and prints.

Dayton, O.

ART INSTITUTE—To Dec. 30: Furniture and portraits XVIIIth century; paintings, John Stephan; etchings and paintings, Brangwyn.

Toledo, O.

MUSEUM OF ART—To Jan. 13: Dutch Masters.

[Continued on page 30]

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A Review of the Field in Art Education

A French Answer

A reply to Catherine Beach Ely's article, "The American Artist Loses his Market," printed in THE ART DIGEST under the caption "The Alien Flood," comes from Henri Saint-Amand, French portrait painter, whose residence of 27 years in the United States has given him ample opportunity to observe American art conditions. Mr. Saint-Amand analyzes the causes responsible for the present situation, and finds them "simple enough."

"In Europe the maintenance of secular institutions, where examinations on certain fundamentals are obligatory, has kept up a standard of knowledge so far unattained here, where economic pressure and its ensuing consequences—conditions of living, speed, reliance on the imported idea and technique, lack of adequate copyright laws and subsequent plagiarism—have brought with them standardization and a steam-roller system. It is a system unknown in Europe, where industry does not exist on so gigantic a scale.

"For the last hundred years Paris has seen the birth of all the attempts to find a 'raison d'être' for plastic and graphic art. In other words all the artistic movements of the past century have originated in Paris. In America, in the past, the chief concern was the exploitation of natural resources, industry and nation building. Art had little or no place. Time has thus given the European a great advantage over the American. America had hardly been discovered when the Renaissance was in full bloom; Colonial times saw the United States barren in art; Europe, rich. The Impressionist and the birth of the modern movement date with the beginnings of America's industrial empire. But today, all the elements formerly lacking are present in abundance to help native artists compete on a par with their brothers in Paris and the rest of Europe."

Mr. Saint-Amand believes that education of the buying public as well as the artist is the best solution for the American artist's problem. To this end he has organized the Aesthetic Research Society, a non-commercial educational movement, which has as its object the correlation of all the various elements of the field. "I feel," he said, "that the present standard of art criticism has led the public, dealers and professional into a 'cul de sac.' The Aesthetic Research Society has organized a course of instruction in art, to function as a guide through the maze of aesthetic concepts of all kinds. Most of the so-called superiority of the foreign production is due only to the negligence of the native and resident artist to study certain fundamentals.

"The function of the society will be along the following lines: illustrated lectures to teach the buying public to discriminate and invest in good art; lectures and courses to dealers; courses and lectures along with drawing practice to students and artists; exhibition of works by members and non-members; general educational, research and creative work. Living or dead art being amenable to analysis and verification, an orderly method has been created for the art critic who has no practice of drawing and for the artist, student or dealer who has little knowledge of art criticism." Headquarters have been established in the Plaza Art Rooms, 9 East 59th Street, New York.

Child Education

In an article in *Child Study* entitled "Painting and Its Implications," Peppino Mangravite has strongly criticized so-called "progressive methods" in teaching art to children. Claiming that these methods laid too much stress on individual expression, Mr. Mangravite wrote:

"The result has been, as often as not, an introverted conception of life shrouded with ego, which was thwarted and annihilated soon after the romantic emotion was replaced by another. This type of romantic individualism, instead of enriching character, makes the mind sluggish and isolates it within the narrow sphere of self-aggrandisement. All art, all humanistic ideas, in essence, should be directed toward a collective ideal; not toward a faith or belief which is characteristic of a separate individual or institution.

"The art of painting, aside from its technical discipline, grows through a cumulative process of perceptions, which matures in the mind before emerging into matter. Although some children have perceptive powers, few are those who will be able to bring them to mental maturity. This is not always the fault of the child, or of education. The way of his being is due partly to inheritance, partly to his general experience with life, and partly to education.

"I should like to think of all children as a maturing race of co-ordinated beings with an impeccable taste and an urge to create. But these, I fear, are not attributes to be found in the average child of today. Educators have been absorbed too long in the study of the individual self and in doing so have neglected to consider the possibilities lying within the bounds of human events. Conditions are ripe, therefore, for a postponement of all romantic efforts in art teaching and a gathering of forces towards a significant expression of what we stand for as a people. Then, as has been true in other creative ages of high significance, it will not matter that not every child is a potential artist."

Talks to Art Students

The New York School of Applied Design for Women is presenting a series of informal talks to the students, to which the public is invited. Mrs. Dunlap Hopkins, the founder, opened the series on Nov. 19 with "Woman's Place in the World," giving a summary of the beginning of this school, its struggle and development through 40 years. On Dec. 11 J. Scott Williams, a member of the faculty, spoke. The next will be Heyworth Campbell, at 1 o'clock, Jan. 8, and Lucian Bernhard and Francis Keally will follow.

Brackman at Pratt Institute

Robert Brackman, who recently held a successful one-man show at the Brownell-Lambertson Galleries, New York, is holding an exhibition of his paintings at Pratt Institute, by special invitation. The show will last until Dec. 20.

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New York's League

The School Art League of New York City recently held its 25th annual meeting at the Whitney Museum of American Art. Forest Grant, director of art in the city's public schools and chairman of the School Art League board of trustees, presided. In conjunction with this meeting five students of the League, between the ages of 14 and 16, exhibited examples of their work.

Margaret L. Murphy, teacher in charge of the League, outlined the achievements of the movement. Since its inception in 1915, attendance at museum lectures and visits to exhibitions has risen from 4,000 to 25,000 children.

Calling this "an American year in art," Miss Murphy emphasized the importance of training the younger generation in American artistic ideas and traditions. "I have noticed a steady growth of interest and a remarkable development of talent among the school children," she said, "the future of American art is safe in their hands, but it should be made safer."

Trustees elected for 1931-34 period are: Mrs. John W. Alexander, who is honorary president of the league; Mrs. Mansfield Ferry, De Witt Lockman, Mrs. Laurent Oppenheim, Dr. Herbert J. Spinden, director of education at the Brooklyn Museum, and Kate E. Turner.

A Farm Art School

When Theodore J. Keene, former dean of the Chicago Art Institute school, resigned from that institution, he settled on a forty-acre farm near the little town of Custar, Ohio. Here Mr. Keene, assisted by the farm boys and girls of the neighborhood, transformed an old building into a real art school—perhaps the only one of its kind in the United States. Mr. Keene writes enthusiastically about the progress of his students, all of them sons and daughters of neighboring farmers: "I am having the great blessing of being permitted to stand by and witness miracles transpire. My one admonition to my pupils is to take no heed of trick art phrases and to avoid becoming fascinated by fantastic terminology of any pseudo-art movement."

Among Mr. Keene's ideas about the present system of assembling exhibitions is the suggestion that two separate juries be appointed—one jury to judge "modern" art, the other to pass on "standard" art, as he terms it. "Art today," he says, "is more unlike religion, in that it has so many faiths and beliefs clamoring for attention."

America's Future in Art

America will be the future field for the development of the arts. This is the opinion of Professor Eugene Steinhof, Viennese and Parisian artist and teacher, according to an interview which he gave on arriving in New York to lecture on plastic art and architecture.

Professor Steinhof said: "The American student has youth, while Europe is an old man with whiskers and an inability to get away from the past. The American student is shy before art, before the traditions of Europe's great artists. But after this is transcended, there remains a simplicity and lucidity that European artists do not have."

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A School Directory

The display announcements of art schools that appear in The Art Digest are consulted by nearly everyone who desires art instruction. The educational department of the magazine has become in every sense a directory of American art schools—the only one that is universally available. If any reader desires further information than is afforded by these announcements, The Art Digest will gladly supply it. Address: 116 E. 59th St., New York City.

Propagandists

"American Art for Americans" was the subject of a lecture given by Robert Blackstone before the teachers of the Pensacola (Fla.) school system. Mr. Blackstone is the business manager for Joy Postle, American artist who is holding a series of exhibits at the women's clubs of Florida. The speaker called the teachers' attention to the importance of developing an appreciation of art and becoming champions of American art in and outside of their schools. In this way the teachers, as educators of the youth of the country, can do much for the cause of native art, he pointed out.

"This," said Mr. Blackstone, "is not alone necessary from a national standpoint but also from a purely local or state one, for here in Florida is an art school, in the making, that is destined to rank with the world's greatest art schools in just a few years. This is not only because of the endowment of the John and Mable Ringling Art School and Museum at Sarasota, but because the director has seen fit to secure for the faculty some of the foremost artists of the present day."

Blackstone also spoke of American art from the standpoint of American business and the revival of "good times." "If some of the \$180,000,000 spent yearly on art in France by Americans were spent in the United States for native art, it would make business pick up for the pigment manufacturers, brush builders and canvas weavers, to say nothing of the added business the artists would create by buying more clothes, food and haircuts."

Students' Work Sold

Oils, water colors, prints, pastels and drawings by students of the Cincinnati Art Academy, were shown recently at the Cincinnati Art Museum. The exhibits were offered at prices ranging from one to ten dollars, and a large number of sales were made. The exhibition was held to stimulate the interest of both students and public.

All types of work by students of the academy will be shown in a more comprehensive exhibition in January, from which no sales will be made.

Tapestry School Exhibit

An exhibition of tapestry and tapestry cartoons by the School of Tapestry Weaving under the direction of G. G. Foldes, who established the school in New York, is being held at the Art Center, New York, until Dec. 19. Last summer Mr. Foldes, who founded the Royal Vienna Tapestry factory, started a class for weaving in Greenwich House, New York. The exhibit shows various stages in technique.

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Calendar

[Concluded from page 26]

Norman, Okla.
UNIVERSITY OF OKLAHOMA—Dec.: Oils, Oscar Jacobson.
 Oklahoma City, Okla.
NAN SHEETS GALLERY—To Dec. 22: Paintings, Anthony Thieme.
 Portland, Ore.
MUSEUM OF ART—Dec.: Paintings, "Survey of American Art" (College Art Association).
 Philadelphia, Pa.
PHILADELPHIA MUSEUM OF ART—(Fairmount) To Jan. 1: "Living Artists"; early woodcut books; furniture, silver and paintings from Powell family. (Memorial Hall) To Dec. 31: Engraved portraits after Van Dyck; Japanese color prints. (69th Street Branch)—To Jan. 2: Religious art of Gothic and Renaissance Europe. **ART CLUB OF PHILADELPHIA**—To Jan. 1: Annual exhibition of American painting. **ART ALLIANCE**—To Dec. 26: Latest prints from American printmakers; liturgical embroideries. To Dec. 20: Paintings, Gordon Mallett McCouch. **CHILLON GALLERIES**—To Dec. 21: Paintings, Stuart Davis.
 Providence, R. I.
RHODE ISLAND SCHOOL OF DESIGN—To Dec. 31: English Water colors. **NATHANIEL VOSE GALLERY**—Dec.: Zuni Indian Arts and Crafts; paintings, Howard E. Smith.
 Memphis, Tenn.
BROOKS MEMORIAL ART MUSEUM—Dec.: Memphis Artists Guild; Grand Central Art School Faculty exhibition.
 Dallas, Tex.
PUBLIC ART GALLERY—Dec.: Spanish embroideries; black-and-white exhibition Grand Central Art School Faculty; Frank Klepper Art Club; Walden School Art work (A. F. A.). **HIGHLAND PARK SOCIETY OF ARTS**—Dec. 15-Jan. 1: Prize paintings, Texas Federation of Women's Clubs; paintings, Anne Guillot.
 Houston, Tex.
MUSEUM OF FINE ARTS—To Dec. 27: 9th "A" and "B" circuit exhibitions. Southern States Art League; oils, Watson Neyland. **HERZOG GALLERIES**—Dec.: Etchings, Wuani Smith; lithographs, Herbert Dunton; period mirrors.
 San Antonio, Tex.
WITTE MEMORIAL MUSEUM—(San Antonio Art League)—Dec.: Edgar B. Davis collection of paintings. **ART GROVE GALLERY**—Dec.: Mexican Genre paintings, Hugo D. Pohl.
 Salt Lake City, Utah.
ALICE MERRILL HORNE GALLERIES—Dec.: One man show, J. T. Harwood.
 Seattle, Wash.
ART INSTITUTE—To Dec. 27: French Gothic art XIIIth to XVIIth century; woodblocks, Eric Gill. **HENRY ART GALLERY**—To Dec. 25: Paintings by Negro artists. **HARRY HARTMAN GALLERY**—To Jan. 2: Miscellaneous exhibition of contemporary printmakers. **NORTHWEST ART GALLERIES**—Permanent: Exhibition of Northwest painters including Alaska.
 Madison, Wis.
STATE HISTORICAL MUSEUM—To Jan. 2: Annual International Watercolors (College Art Assoc.). **UNIVERSITY OF WISCONSIN**—Modern oil painting in United States and Europe
 Milwaukee, Wis.
LAYTON ART GALLERY—To Jan. 4: Drawings and water colors by 12 Milwaukee artists.
MILWAUKEE ART INSTITUTE—Dec.: Paintings, James Chapin; paintings, sculpture and metal work, Willi Knapp; flower paintings, Catherine Klenert; English color aquatints; photographs, Moholy-Nagy.
 Oshkosh, Wis.
PUBLIC MUSEUM—Dec.: Paintings, Ramon de Zubiaurre (Roerich Museum).

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Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—Print Makers International: Los Angeles Museum; Mar. 1-31; closing date, Feb. 7; open to all; graphic media; prizes. Address: Miss Louise Upton, Asst. Art Curator, Los Angeles Museum, Exposition Park.

San Diego, Cal.

FINE ARTS GALLERY OF SAN DIEGO—Annual Southern California Exhibition; Fine Arts Gallery of San Diego; June 6-Sept. 7; closing date, May 27; artists resident within a 225 mile radius of San Diego; media: oils, water colors, sculpture. Address: Reginald Poland, Director.

New Haven, Conn.

NEW HAVEN PAINT AND CLAY CLUB—Annual Exhibition; Public Library; Feb. 16-Mar. 20; closing date, Jan. 28; open to all; media: oils, water colors, sculpture, framed prints. Address: Ethel B. Schiffer, Secy., 357 Elm St., New Haven.

Washington, D. C.

SOCIETY OF WASHINGTON ARTISTS—1st Annual Exhibition; Corcoran Gallery of Art; Jan. 1-31; closing date, Dec. 23; open to all; media: painting and sculpture. Prizes. Address: Roy Clark, Secy., 144 Uhlund Terrace, Washington, D. C.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—12th International Exhibition of Water Colors; Art Institute of Chicago; Mar. 10-Apr. 17; closing date not announced; open to all; prizes; media: water color, pastels, monotypes, miniatures, drawings. Address: Director's Office, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—1st International Exhibition of Etching and Engraving; Art Institute of Chicago; March 24-May 15; closing date not announced; open to all; prizes; all metal media. Address: Robert B. Harste, Director.

HOOSIER SALON—8th Annual Exhibition; Marshall Field Picture Galleries; Jan. 23-Feb. 6; closing date, Jan. 15; open to Indiana and former Indiana artists; Prizes; media: oil, water color, pastel, sculpture, prints. Address: Hoosier Art Gallery, 211 W. Wacker Drive, Chicago.

Boston, Mass.

BOSTON SOCIETY OF INDEPENDENT ARTISTS—6th Annual Exhibition; 40 Joy Street Gallery; Feb. 1-29; closing date not announced; open to members; dues \$5; media: paintings, sculpture, black and white. Address: Secretary, 40 Joy Street, Boston.

Brooklyn, N. Y.

BROOKLYN SOCIETY OF MINIATURE PAINTERS—14th Annual Exhibition; Brooklyn Museum; Jan. 25-Feb. 25; open to all; media: original miniatures on ivory. Address: Alexandra R. Harris, 101 Columbia Heights, Brooklyn.

New York, N. Y.

AMERICAN SOCIETY OF MINIATURE PAINTERS—32nd Annual Exhibition for 1931; Grand Central Art Galleries; Jan. 20-Jan. 31; closing date not set; open to all; media: original miniatures on ivory. Address: Grace H. Murray, Sec., 320 East 72nd St.

ARCHITECTURAL LEAGUE OF NEW YORK—47th Annual Exhibition; American Fine Arts Building; open about Feb. 20; closing date for entries about Jan. 20; open to all; media: architectural photographs, sketches, drawings, murals, sculpture. Address: Architectural League, 115 E. 40th St., New York.

ART DIRECTOR'S CLUB—10th Annual Exhibition of Advertising Art; Art Center of New York; Apr. 18-May 16; closing date, Mar. 2; open to all; \$10 entry fee for each exhibit hung; awards; media: any work pertaining to advertising. Address: Art Director's Club, Caroline Fleischer, Exhibition Sec., 65 E. 56th St., New York.

FIFTY PRINTS OF THE YEAR—7th Annual. Under auspices of American Institute of Graphic Arts; Art Center; Mar. 1-31; closing date, Jan. 1; open to resident print makers in United States and American artists abroad; all graphic media; 50 best prints will be selected in triplicate by jury of two. Address: Blanche Decker, Executive Sec., 65 East 56th St.

NATIONAL ACADEMY OF DESIGN—107th Annual Exhibition; American Fine Arts Building; dates not set; receiving dates, Mar. 14-15; open to all; prizes; media: oils, sculpture, drawings, prints. Address: National Academy of Design, Registrar, 215 W. 57th St., New York.

NEW YORK WATER COLOR CLUB—43rd Annual Exhibition; American Fine Arts Building; opens about Apr. 16; closing date not set; open to all; Address: Harry Wood, Secy., 211 East 35th St.

SOCIETY OF INDEPENDENT ARTISTS—16th Annual; Mar. 1-31; closing date Feb. 15; open to all; no prizes; no jury; media: paintings, sculpture, graphic arts. Address: A. S. Baylinson, Secy., 54 W. 74th St., New York.

Cincinnati, O.

CINCINNATI ART MUSEUM—39th Annual Ex-
 [Continued on next page]

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 National Regional Committee, Chairman: GEORGE PEARSE ENNIS 67 West 87th St., New York City
 National Lectures Committee, Chairman: FRANK HAZELL 321 West 112th Street, New York City

DR. FISCHER'S LECTURES IN NEW YORK AND NEW JERSEY To Be Made Available to All in The League Department in Later Issues of "The Art Digest"

The large membership of the Regional Chapters in New York City and its environs, and of the New Jersey State Regional Chapter has made it possible for them to bring Dr. Martin Fischer from the University of Cincinnati to demonstrate how artists may satisfy themselves by simple tests that the colors they buy are as labeled—genuine and not possibly impermanent substitutions. As this issue goes to press, Dr. Fischer will be already on his way to New York.

The National Executive Committee wishes every one of the League's widely scattered members to profit by such efforts and events and, through the National Committee on Tech-

nic, has requested Dr. Fischer to prepare a digest of his lecture for publication here.

The implications of all this are truly far reaching.

The object is to assure absolutely permanent colors to American artists.

The aim is to stimulate all manufacturers of artists colors to make, and all dealers in artists materials to offer for sale, colors of known permanence.

The means of effecting the above is for American artists to master and to use the knowledge that Dr. Martin Fischer gives to them (first, in the League booklet on "Pigments" already sent to all members; and second, in the tests of pigments for genuineness that will appear in subsequent issues on this page). This should bring about scrupulous collaboration, based on knowledge, between artists and those who supply them with colors. Those makers whose colors stand the artists' tests will be recognized and will profit thereby. The effect of it all can be that the world will know that works of American art are permanent; and that some makes of American colors will be known to all as unsurpassed in quality and permanence in all the world.

These results can only be obtained if large numbers of American artists make that extra effort to master this technical knowledge that Dr. Fischer brings to them.

Your League brings this knowledge to you. You, as individual members, can reciprocate by bringing into the League's membership many more of your artist and lay friends. Use this form:

To Wilford S. Conrow, National Secretary,
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 Please send *STATEMENT* about League,
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Where to Show
 [Concluded from preceding page]
 hibition of American Art; Cincinnati Art Museum; May 1-29; closing date, Apr. 11; open to all living American artists; media: painting and sculpture. Address: Walter H. Siple, Director, Cincinnati Art Museum.

Philadelphia, Pa.
 PENNSYLVANIA ACADEMY OF THE FINE ARTS—127th Annual Exhibition in Oil and Sculpture; Pennsylvania Academy; Jan. 23-Mar. 13; closing date not announced; open to all; prizes. Address: Penn. Academy of Fine Arts, John Andrew Myers, Sec., Broad & Cherry Sts., Philadelphia.

Dallas, Tex.
 SOUTHERN STATES ART LEAGUE—12th Annual Exhibition; Highland Park Art Gallery; April 8-30; closing date, Mar. 11; prizes; open to members; dues \$5; media: paintings, sculpture, prints, artistic crafts. Address: Ethel Hutson, Sec., Southern States Art League, 7321 Panoche St., New Orleans, La.

Seattle, Wash.
 NORTHWEST PRINT MAKERS—4th Annual Exhibition; Henry Gallery, University of Washington; Apr. 5-30; closing date, Apr. 1; purchase prizes; open to members; dues \$1; any graphic media. Address: Northwest Print Makers, c/o Mrs. Halley Savery, Henry Gallery, Seattle.

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Indian Tribal Arts Exhibition Starts on Long Tour of Nation



"Chicken Pull," by Ogwa Pi. San Ildefonso.



Mask. Seneca, Ontario, Can.

Perhaps the "American wave"—the movement launched by artists and art lovers to save American art from inundation by the so-called "the alien flood"—had something to do with the commotion caused in New York by the opening of the Exposition of Indian Tribal Arts, under the presidency of John Sloan and the chairmanship of Miss Amelia Elizabeth White. Probably never before has an exhibition been given so much space in the newspapers and periodicals. Pages of comment and reproductions were printed. This gives the exhibition even a wider significance than that implied in its purpose to enable the Indian to revive his beautiful ancient art instead of letting his handicraft degenerate to the standard required by the tourist.

The exhibition will continue at the Grand Central Art Galleries until Dec. 24. The collection will then be shown at the Philadelphia Art Alliance, Jan. 4-23; at the Springfield (Mass.) Museum, Feb. 8-20; the Rochester (N. Y.) Memorial Art Gallery, March 4-31; the Buffalo Museum of Science, April 15-May 15; Boston Museum, May 28-June 15; Currier Gallery, Manchester, N. H., July; Milwaukee Art Institute, September; Cleveland Museum, December. Louisburg, N. C., Memphis, St. Louis and Los Angeles will see the show. Other bookings will fill the time until the opening of the Washington Bicentennial in 1933, when the collection will be taken to the National Capital. The final exhibition will be at the Brooklyn Museum.

Royal Cortissoz of the New York *Herald Tribune* lauded the Indian for his independence and his ability to combine beauty and utility in his craftwork: "The most significant things here are of a utilitarian nature, blankets, bowls and baskets. What could be more finely suggestive of true impulse than the lifting of such things above a humdrum level by the exercise of taste and craftsmanship? It is especially impressive when one considers the conditions under which the pieces in the exhibition have been produced. They point to a tradition active generations before the 'tourist trade' came into being, when the Indian weaver or potter had no public save that supplied by the daily life of the tribe. There was no connoisseur to patronize or stimulate him. There was no common denominator of

aesthetic taste, in our sense of the term, to guide him. He erected his own standard of what we can only regard as a native feeling for what was right and fine. In the upshot he made some lovely things. We have encountered in this exhibition ceramics and baskets that have set us to thinking of old Greek bowls and Renaissance bronzes in their enrichment of ordinary utensils with extraordinary decorative felicity. . . .

"One thing is obvious about the paintings, as about the other exhibits, not forgetting the heavy silver and turquoise jewelry. That is that the Indian has from first to last stood upon his own feet. His work is throughout intensely characteristic of his own civilization. Possibly through contact with the white man he has picked up some dim hints of decorative detail. But in essentials he has gone his own way, has been utterly genuine, utterly faithful to the traditions of his race."

Edward Alden Jewell of the *Times* linked the Indian tradition with the moderns: "Modern Mexican and Central American artists may justly claim as their own the marvelous Mayan heritage; African Negroes possess a rich background in the tribal culture of the past; the American Indian today finds himself similarly blessed. We know how extensively the modern art of Europe has drawn upon Negro sculpture. Are we about to witness an enthusiastic borrowing of Indian motif and technique on the part of artists in this country, so alive just now to the American heritage?"

"This question may be posed and for the time being left, a little fearfully, in the lap of the gods. But a curious analogy (it has nothing to do, one suspects, with imitation) exists between certain of the Indian plastic representations of animals and certain work in the same field by contemporary American sculpture."

Margaret Breuning of the *Post* wrote: "The Indian, it appears, was an early functionalist, before we moderns found out how important it is to balance the aesthetic and the utilitarian in nice adjustment, for all the articles of his daily life, of the hunt, of his religious ceremonial combine decorative and practical features, for example, the exquisitely woven baskets vary in their flexibility and firmness

according to their utilitarian purpose, but never seem to lack a fine sense of proportion or a suitable decoration. Repetition of motive in quiet conventional limits, often of purely geometrical design is kept from monotony through subtlety of varied arrangements or of color schemes."

The beautiful catalogue, "Introduction to American Indian Art" by John Sloan and Oliver LaFarge, issued in conjunction with the exhibition, contains a brief yet clear and comprehensive resume of Indian art, well illustrated with half tone and color plates. Excerpts:

"The American Indian possesses an innate talent in the fine and applied arts. The Indian is a born artist; possessing a capacity for discipline and careful work, and a fine sense of line and rhythm, which seems to be inherent in the Mongoloid peoples. He has evolved for himself during many thousand years a form and content peculiarly his own. . . .

"The Indian artist deserves to be classed as a Modernist, his art is old, yet alive and dynamic; but his modernism is an expression of a continuing vigor seeking new outlets and not, like ours, a search for release from exhaustion. A realist, he does not confine his art to mere photographic impression, nor does he resort to meaningless geometric design. In his decorative realism he combines the elements of aesthetic and intellectual appeal. He is a natural symbolist. He is bold and versatile in the use of line and color. His work has a primitive directness and strength, yet at the same time it possesses sophistication and subtlety. Indian painting is at once classic and modern."

Liedl's New York Show

At the Art Center, New York, Charles Liedl is showing a group of paintings, chiefly marine scenes, until Dec. 24. Born in Budapest, Hungary, Liedl came to New York several years ago. He has since become an American citizen.

Liedl has exhibited in Kobe, Japan, and in Vladivostock, Russia. During his stay at the latter place he executed portrait cartoons of a number of American army officers, including Admiral Gleeves and General Graves. He has done several murals for the Moose Club in San Francisco.

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